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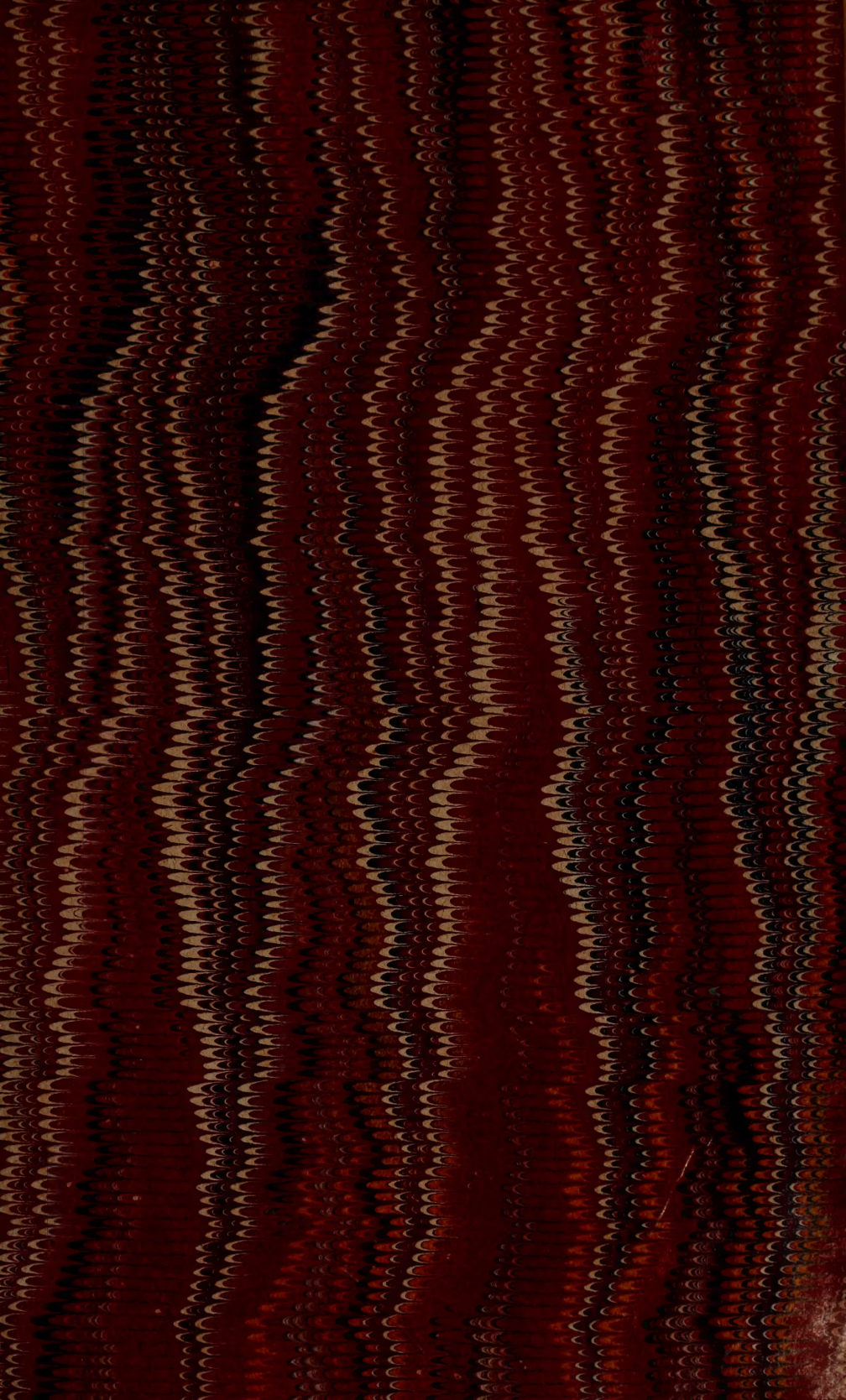
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L. 16.

AN
ANALYSIS
OF THE
LITERATURE OF ANCIENT GREECE,

COMMENCING WITH

The Origin and Formation of Language;

TAKING A VIEW OF ITS

GROWTH AND GRADUAL DEVELOPEMENT UNTIL IT ASSUMED
THE CHARACTER OF NEATNESS AND ACCURACY;

TOGETHER WITH

CRITICAL REMARKS,

ELEGANT EXTRACTS, AND BIOGRAPHICAL ACCOUNTS,

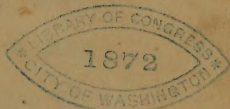
FROM THE

WRITINGS AND THE LIVES OF THE MOST EMINENT OF
HER POETS, HISTORIANS, PHILOSOPHERS,
ORATORS, &c.

THE WHOLE COMPRESSED, AND RENDERED AGREEABLE TO THE GENERAL
READER: BUT PRINCIPALLY INTENDED FOR SENIOR
PUPILS OF GRAMMAR SCHOOLS.

BY H. BRAILSFORD, T.C.D.

OFFICIATING MASTER OF THE ROYAL GRAMMAR SCHOOL, MANSFIELD.



LONDON:
LONGMAN AND CO. PATERNOSTER-ROW;
AND
BROOKE AND CO. DONCASTER.

1833.

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THE REV. L. J. HOBSON

REVEREND SIR,
When first I communicated to
you my thoughts of publishing this little
work, which in the first instance was merely
an article prepared for and read before a
literary society, you commanded my pre-
tensions, and generously offered your services;
therefore, apart from the consciousness of any
other obligation, this alone demands an ac-
knowledgment; but beyond this it is to the
accuracy of your remarks and well directed
observations that I have been indebted
throughout.
Every heart, that is tuned to sentiments
of gratitude and esteem, must feel a lively
pleasure in reading of his early work.

DONCASTER:
PRINTED BY BROOKE AND CO. HIGH-STREET.

DEDICATION.

TO

THE REV. L. J. HOBSON,

LATE HEAD MASTER OF THE GRAMMAR SCHOOL OF DONCASTER,
AND INCUMBENT OF HIGH MELTON AND MEXBRO'.

REVEREND SIR,

When first I communicated to you my thoughts of publishing this little work, which in the first instance was merely an article prepared for and read before a literary society, you countenanced my pretensions, and generously offered your services: therefore, apart from the consciousness of any other obligation, this alone demands an acknowledgment; but beyond this, it is to the accuracy of your remarks and well directed observations that I have been indebted throughout.

Every heart, Sir, that is tuned to sentiments of gratitude and esteem, must feel a lively pleasure in casting the fillet of his early muse

at the feet of him under whose auspices he culled the opening buds of science.

The gratification which I derive from having finished my labour, is not in being able to give a book to the world, for that would be inadequate to the expediency of the case; but it is in the satisfaction I feel in having it in my power to pay a tribute of gratitude to a good master. Therefore, begging that you will receive this as the sincerest testimony I can bear to the sense I entertain of your faithful concern as a tutor, and devoted interest as a friend, believe me to regard you with that esteem with which,

I have the honour to be,

Reverend sir,

Your obliged and obedient

servant,

H. BRAILSFORD.

GRAMMAR SCHOOL, MANSFIELD.

PREFACE.

THE design of this article is rather to illustrate and explain some of the beauties of the classics, so as to recommend them to the study and attention of others, than to affect erudition by any critical analysis of those points which would fall with much better grace from the pen of the Professor. If, at an early period of this treatise, I have stumbled in endeavouring to obtain what may fairly be termed a fundamental principle, and have appeared to wander too far into the barren tracts of mythology, I would apologize for being tedious and uninteresting to my reader, while my aim has been to elicit truth, and to trace in fable the lines of real character. If in this I have not succeeded, the arduous nature of the subject shall be my plea—and my own inefficiency to cope with the difficulties of it; but, on the other hand, should I have rendered clear by deduction and evident means of reason, much more credit is due to the judgment of those who have handled the subject more ripely than to me; for

not having the advantage of many friends with whom I could satisfactorily communicate, I have been reduced to the necessity of conferring more largely with their works. By the labours of none perhaps have I been more obliged than those of Mr. Allwood, whose remarks on literary antiquities have greatly served me ; and where the sentiments of the author have been what, without arrogance, I could call my own, I have not hesitated to compile, judging it more civil to own a literary obligation than so to pervert the favour as to abuse the gift. To Mr. Dunbar, whose talents as a professor rank so high as to be beyond any compliment of mine, I would acknowledge myself indebted ; and whose general good acquaintance with the language is evident in the familiar manner with which he treats his subject, apart, it will be admitted, from that erudite criticism in which it has been the happiness of others to excel.

Many useful and valuable hints have been gathered from the pages of the Classical Journal ; an article this which is well calculated to excite the inquisitive vigilance of every critical enquirer, and which, since it has ceased to appear, has not failed to impoverish that fertile source from which the acting energy of the soul seeks its nourishment. For the period of twenty years, as

the author observes, this periodical has been the channel in which scholars communicating together have in many instances succeeded in producing that collision of sentiment which has not unfrequently ended in the happy elucidation of truth. The worth of such a periodical can only be estimated when it ceases to exist; nor can its merits be fully appreciated until society experience the loss of it. If I need the use of apology for trespassing upon the attention with sentiments which may have been more efficiently expressed by others, I would briefly observe, that an idea which is foreign to the writer rather than an acquisition would prove a hindrance to him, if not consolidated with his own sentiments and digested in his own mind.

In this, as in every science, the ideas of others serve as food to our own minds; for they dictate those feelings which an individual poverty of expression would preserve in the embryo of mental cogitation. Thus thought answers to thought, and corresponding views meet the exigencies of our own invention. Did the work aspire to the dignity of a regular treatise on the subject of these remarks, a much higher demand would be made upon us, and more efficient talent required; but in detached essays of a more humble pretension, where the ideas of the writer shift rapidly

from theme to theme, or from one point of observation to another, willing to observe traits of beauty in each, his latitude is more ample, and he becomes exonerated from the more serious charge of irregularity which might otherwise be preferred against him. Thus, in these papers light and serious topics are alternately treated of, such as would naturally present themselves to the mind when illustrating the lessons of my senior pupils, at the same time amplifying the sense and adjusting the merits of each passage ; for it is my practice, as it is and ever has been a custom with some of my superiors, to evidence the sense of one passage by the parallel signification of another, and to simplify what may appear obscure in the author's meaning by the pleasing rules of lucidation and regular construction. For there is an accuracy in the position of words and letters in the Greek language, that almost amounts to philosophical, and which analysis alone can regulate, and a general acquaintance with Greece as to her manners, customs, laws, and usages, together with a familiarity in her mode of expression, alone can justify and render agreeable. It will also be allowed, that there are many inherent beauties,—much force of expression and purity of sentiment which to the tyro are but a dead letter, and of little interest, unless

presented to his attention and recommended to his enquiry; for without this the spirit of the author is never imbibed, his worth never appreciated, and his excellence totally unknown. Few masters would suffer a pupil to read Homer without descanting often upon the respective merits, excellencies parallel, and individual peculiarities of the Mæonian and Mantuan bards, together with occasional allusions to the native grandeur, force, and boldness of the epic muse. The use of translations, although countenanced by some, is not, we apprehend, generally admitted into schools of any classical character. Indeed, those helps and accommodations which, like an Icarian flight, facilitate the ascent to Parnassus, transport, if we may use the expression, the earthborn aspirant, as yet ignorant of what is nutritious in his own clime, to a latitude far exceeding that genial warmth which gives vigour and stability. But, however, let us not be thought too ascetic, for we will admit that much oral information may be given, and many a difficulty resolved to the pupil by a free communication on the part of the tutor: but beyond this let not the venerable name of Cicero, for instance, be associated with the ordinary attainments of the tyro in any early stage of advancement. It is worthy of observation, that in the use of these auxiliaries the

end and purpose of a formal system may be answered. Hence much of the fire and genius of Homer's song is recognised in the *Paradise Lost*; and greatly is it to the advantage of the pupil, when, upon the principles of Cicero and Demosthenes, we admire the sterling eloquence of Pitt and Fox. The utility of such a system, let it be understood, from oral communication is unquestionable, and it is more than equal to the most successful result. By this means interest is excited, enquiry promoted; and thus many a nestling poet or embryo statesman is seen to climb the forms of our public schools; for the pupil will study with much more interest the writings of any author, if he have formed any previous acquaintance with the man; and his knowledge of the properties of a poem and the character of a poet, will materially assist him in discerning the beauties of the writer, and of deriving utility from the whole.

Perhaps it may not be incompatible with the nature of this enquiry, if in this place we premise a little upon chronology—a science which, how varied soever in its sources, must, in historical treatises be reduced to one principle.

The earliest features of chronology we may discover in the oral records of the antediluvian and post-diluvian patriarchs, who, in consequence of their extreme longevity, preserved

living accounts of the transactions of many centuries. For instance, Adam, the father of the human race, would become the earliest and most authentic historian for upwards of nine centuries of the world; and the dates assigned for the events in the antediluvian world are of all others least controverted. Methuselah was born 240 years prior to the death of Adam; therefore the authenticity of his account will admit of no question, and the death of Methuselah took place but a few weeks before Noah entered the ark, consequently the relations of Methuselah, as to the first creation and early stage of things, would be as correct and circumstantial as that which might descend in the oral tradition of any grand or even great grandfather. Thus Noah, who by this means had gained what we may fairly term correct information, would take it beyond the flood, and read his history to the patriarch Abram, who, we are informed, lived about fifty-eight years with the antediluvian and post-diluvian patriarch. Now, the idea that Abram, though supposed to have been contemporary, might not have an opportunity of conversing with Noah, will be very unsatisfactory, when we take into consideration that the father of Abraham was a native of Mesopotamia, a country known at this day to be situated on the Tigris, only 200 miles

S.S.W. of Ararat, on which we learn that the ark rested. Abraham died before Shem, and Jacob was fifty years of age when the latter died ; therefore, setting aside the great probability of his having related the circumstances of early period to his children, Jacob would have the history of the formation of man, and all the tragical events of the first ages of the world, the universal deluge, &c., in the third edition from Adam. Some writers have asserted, that he committed to writing the account which he had received ; but howsoever this speculation may answer, we have history to vouch that Levi, who would bear the testimony of his father, died but forty-eight years before the birth of Moses. The events of the old world, therefore, and those transactions which had occupied the attention of the post-diluvian patriarchs, could not fail of being communicated to Moses (apart from the fact of his being an inspired writer) through the most correct channels in which the most authentic documents or oral traditions could be obtained, although as yet chronology had not assumed the form of a regular science. In the early periods of the world time was measured by the seasons, the revolution of the sun and moon. It was not till after the lapse of many ages that a regular mode of computation by dating events was adopted.

Even the historians, Herodotus and Thucydides, have no regular dates for the events recorded by them in their histories. The first attempt made to establish a fixed era was in the time of Ptolemy Philadelphus, which was by comparing and correcting the dates of the Olympiads, the reigns of the kings of Sparta, and the succession of the priestesses of Juno at Argos. Amongst the most successful labourers in clearing up the rugged path, the names of J. Africanus, Eusebius, Syncellus, John of Antioch, Scaliger, Helvicus, Petavius, Usher, Marsham, Vossius, Newton, Lenglet, Blair, Playfair, and Hales, may be mentioned with grateful satisfaction. How difficult a task it must be to affix any precise date to controverted points, will appear very plainly by adducing one instance, which perhaps, of all others most unsupported, is, notwithstanding the subject, of very diversified opinions, viz.—the period which elapsed between the creation of the world and the birth of Christ. J. Africanus, who wrote about 221 of our era, reduced the period above stated to 5500 years. Lactantius, of the fourth century, followed Africanus; Eusebius, contemporary with the former mentioned father, to 5200 years. Dr. Russell, in his *Connexion of Sacred and Profane History*, has given a history and copy at large of the Parian

chronicle. To this we would refer our more critical readers; and in conclusion observe, that we have adopted the dates of the Parian chronicle, and subsequently those of the Greek Olympiads, as being the regular and more approved annals of classical disquisitions.

As an apology for thus obtruding himself upon the attention of the public, may the author be allowed that, it was not with the intent of publication that he formed the idea of throwing together a few remarks upon Greek literature; but, as in frequent conversation upon a subject, in connexion with close application, the information becomes more ample, and consequently the capacity for communicating more extended, the developement is clearer and the evidence more correct; so, partly at the suggestion of a few literary friends, and again presuming that a treatise of this nature would not be ill received, particularly by a class of readers whose study is general knowledge, he has brought to the press what, under other circumstances, would have remained in manuscript. If the remarks on the Greek authors, which are for the most part his own, meet not the approbation of the nice discerner of elegant minutiae, the inefficiency is to be attributed perhaps to the author's want of judgment and experience: in this case, he demands that in-

dulgence which is the privilege of immature criticism.

The manner in which this subject is treated, howsoever it may meet with objection from some, inasmuch as it differs from, so it is conceived to be an improvement upon the method of any former treatise of this nature. It was thought better to commence with an existing language, than to descend to the first stage of communicating idea, because the former would exonerate the author from any conclusive remarks upon that eventful period of uncertainty, which it would be arrogant in him to attempt, and the latter would involve the reader in a detail perhaps irksome and unsuited to the nature of his work.

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CONTENTS.

	PAGE
CHAP. I. Preliminary Remarks upon the Greek Language —as evidently arising out of the Distribution of Tongues—together with some observations on its Nature and early Progress	1
CHAP. II. The Formation of Letters as we have them— Cadmus—the Cultivation of the Language up to the period of a regular Composition	27
CHAP. III. Lyric Poetry	30
The Nature of the Greek Ode	32
Alcæus, Stesichorus, and Simonides	ib.
Anacreon	33
Pindar	36
CHAP. IV. Hesiod	41
CHAP. V. Remarks upon the Epic Poetry of the Ancient Greeks	42
Homer	45
CHAP. VI. History—its earliest Annals, natural Discre- pancies, and pristine Importance	59
Herodotus	63
Thucydides	65
Xenophon	68
CHAP. VII. The Origin, Formation, and Nature of the Greek Drama	72
Æschylus	77
Sophocles	81
Euripides	83
CHAP. VIII. Comedy	97
Epicharmus and Aristophanes	98

	PAGE
CHAP. IX. Philosophy	101
Socrates	ib.
Plato	107
Aristotle	113
Isocrates	120
CHAP. X. Demosthenes	128
CHAP. XI. Pastoral Poetry—Theocritus	136
CHAP. XII. Conclusion	137
Greek Classic Writers	153

AN ANALYSIS,

&c.

CHAP. I.

PRELIMINARY REMARKS UPON THE GREEK LANGUAGE—AS EVIDENTLY ARISING OUT OF THE DISTRIBUTION OF TONGUES—TOGETHER WITH SOME OBSERVATIONS ON ITS NATURE AND EARLY PROGRESS.

In an enquiry of this nature, having for its object “An Analysis of the Literature of Ancient Greece,” many difficulties must at the outset unavoidably present themselves. When probability is, as it were, the extreme point of certainty, it is by analogy alone that any truth may be elicited; and by bringing a great number of probabilities to bear upon one point, sometimes we may arrive at fact. The errors of former ages are chiefly to be attributed to the neglect of this grand rule, by which the credit of every point should be established. Since the continuance of that night of barbarism, of which history can tell nothing, the little information we can obtain as to the state of things for many ages subsequent to the deluge, and the little dependance we are authorized to place upon them, (or rather accounts respecting them,) may be inferred from the trifling

knowledge that the early writers themselves had as to the introduction of letters into Greece. The resources from which to draw correct information appear to be entirely wanting, if we limit our researches to profane writers: the certainty of fact is lost in the fables of tradition; every circumstance, every narration, is mutilated and made subservient to the ignorant taste of a barbarous age. The fabulous accounts of an event in the history of any one nation, abstractly considered, will afford but little assistance to the discovery of truth. Language, which is frequently the most accurate guide to the investigation of truth, presents, in this instance, little else than a mixture of compounds—hence frequent reference to other languages is necessary to its being understood—and little dependance in this respect is to be placed upon the Hebrew. The view which this article professes to take, will not argue the necessity of any observations prior to the general dispersion of languages. We will say a word or two concerning that miraculous event, and then proceed with the language, as naturally arising from that event. To fix the precise period for the building of Babel, and the consequent distribution of speech, agreeably with received opinion, and at the same time consonant with our own ideas of things, is a point much to be desired. The Hebrew is the text, to the reckonings of which all the translations of the Scriptures adhere; and which dates the building of Babel, and consequently the dispersion of mankind, 2233–4, A. C.; and the birth of Abraham, 1996 A. C. Hence the dispersion is placed 115 years subsequent to the general deluge.

Now, upon a little inquiry, we find that between Noah and Nimrod were three generations :* Noah was the father of Ham, Ham of Cush, and Cush of Nimrod. According to the Mosaic account, we have seven male individuals in the family of Japhet, (Gomer, Magog, Madai, Javan, Tubal, Meshech, and Tiras,) four in that of Ham, (Cush, Mizraim, Phut, and Canaan,) and five in that of Shem, (Elam, Asshur, Arphaxad, Lud, and Aran.) Before a wife could be given to each of these, we must suppose an equal number of daughters in their respective families; and allowing each of these married couples to be as fruitful as their parents, the result would be $16 \times 10 = 160$, at the birth of Cush. These 160 persons being eighty married couples—and if to each couple we allow ten children, $80 \times 10 = 800$, the number of children produced; and if to these we add their progenitors, namely, fathers and mothers, together with Noah and his wife, the total will be 1000 individuals; and amongst these great grandchildren was Nimrod. Now this should appear too small a number to produce an usurpation on the part of Nimrod—the building of Babel and dispersion of mankind—considering that more than one-half of this number was infants and young children, and consequently of no service in the building of Babel. From this statement of the Hebrew text, it would appear that the chronology was much too short. Now the reckoning of the Septuagint places the

* Bel—Belial—with the Greeks *Βελίας*—Dagon, and feminine Atargatis—and Meon and Deucalion.—Alwood's Lit. Antiq. of Greece, p. 245.

birth of Nimrod 334 P. D. (204 years later than the Hebrew text): if we admit this period, and allow some few years after for the formation of kingdoms and separation under different leaders, it will be more reconcilable to the nature of things. If this date of the Hebrew text be incorrect, it follows that the birth of Abraham is also placed at a wrong period: and by referring to the Septuagint we find that fixed 1070, P. D. Josephus asserts, that he compiled his Antiquities from the Hebrew Scriptures, and yet his chronology perfectly agrees with the Septuagint computation. In fact we learn that the chronology of the Hebrew text, as adopted by Josephus, was the only reckoning known; and prior to the first part of the second century (127 A. C.) of our era, all the authors, Jews, Christians, or Heathens, had recourse to the Hebrew and Greek texts indiscriminately, without suspicion of their not agreeing in regard to facts, language, or dates: and yet the difference between the Hebrew text and Greek translation, according to Dr. Russell, amounts to no less than 1437 years, to Riccioli, 1630, and to the Alphonsine Tables, 2996, from Adam to Christ. Hence according to the Septuagint version, we shall place the birth of Nimrod 334 years P. D., and that of Abraham 1070. And, with this conclusion, Egypt might have been in a flourishing state at the descent of the patriarch into that country; which opinion has received the sanction of the generality of writers upon early literature: yet Mr. Alwood, in his Enquiry, has embraced the opposite opinion. "Their manners,"

says he, “were simple, and the sum of their literary knowledge amounted only to being able to read the law, even amongst the most learned of them.”* And the Marquis of Spineto observes, that the natural state of Egypt, exposed to violent inundations and drought, was such as to require an immensity of labour, to cut the numberless canals, which were to carry the superabundant waters into the vast reservoirs, from which at proper times they were again to be distributed over the land. He adds, “the performance of such works, the building of cities such as those which are exhibited by their gigantic ruins, required a numerous population and a length of time; in short, the assistance of ages.” This, in some measure, corroborates the statement made as to the early literary and scientific acquirements of the Egyptians; for if we admit the conjecture of one author, we shall find that there were seventy nations then planted in the earth—a notion which has for its foundation a passage in the history given us by Moses.† That the number of the children of Israel being seventy, the country was divided into as many nations. On this part of our enquiry, Alwood writes to this effect: “To the assistance which may be borrowed from sacred and traditional records, relative to the fabulous ages of the world, we must subjoin that which arises from a view of the many remains still extant, of the arts, sciences, and religion during this period, and what

* Alwood's *Lit. Antiq. of Greece*, p. 30.

† Deut. xxxii. 8.

end soever it may answer besides." Authority like that which has been adduced, will in no wise diminish the credit due to the former assertion, that the Hebrew computation is much too short.

It was the reigning principle of these ages, to envelope in fiction what, in its true character, would wear in some measure the semblance of truth. It is well known, that with the ancients it was a favourite idea to be thought descended from the gods; and to this end, artifice and deceit assumed the character of real ancestry: for there still remain monuments of antiquity, which the corroding lapse of time has not been able to obliterate. Their testimony, observes an ancient author, though mutilated, has never been corrupted. Hence the Pyramids, which, (while the page of history informs us they were as sepulchres for the Egyptian monarchs,)* in the mind of every Arab are cherished as the sacred shrine of the patriarch Joseph; as also with the Obelisks,† which were temples erected for the symbolical worship of the serpent, introduced into that country, the sacred caverns of Lower Egypt; and, lastly, hieroglyphics, from the recent developement

* Of the three Pyramids, Belzoni is said to have found human bones in the second in magnitude.

† Obelisk, from *oub*, *ob*, and *ob*, *el*, a name given to the serpent. There were also pillars erected in every part in honour of him: these were denominated obelisks; and on them were engraven curious hieroglyphical inscriptions. Hence I should rather suppose that the pillar in question, named the Pyramid, was one of these; which being more firmly constructed than others, had withstood, beyond their time, the attacks of the elements and the waste of ages.—Alwood's Lit. Antiq. of Greece, p. 222.

of which, we hope to drink largely of the stores of early information. It was in the absence of that sun, which happily beamed upon the minds of our ancestors, that an almost impenetrable darkness enveloped the face of things; and when at an after period he lent his own beams to rekindle the flame almost extinct, it was rather to warm the breast of her rude invaders, than to reanimate her own embers: for Egypt has ever been regarded as the mother of science and the arts. In these ages, then, we look for fable; and truth—having for its annals tradition. These must direct our researches: they are eventful memorials of past ages; for these ages were by no means barren of real information. The poetry of the Sibylla Cumana, observes a learned author, is so remarkable in proof of the dispersion from Babel, that she was supposed to have actually come from Babylonia. For in a climate so fair as that which the first race of men inhabited, no wonder that the sun was an object of adoration for even Oannes, (who came out of the sea,) Menes, (to remain,) of Sanchoniatho; and Noah, of Scripture, made his first sacrifice of fruit matured by the rays of the natural sun. Hence this deity received different personifications and epithets all over the east where he was worshipped, but particularly in Chaldæa; for it was here that idolatry first began to rear her rebellious standard—it was here that the lofty temple proudly rose above the plain, and that the first sacrifices were offered to the solar orb.* And with regard to the external rites of

* Alwood's Lit. Antiq. of Greece, p. 161.

religion, the most ancient on record is that of offering sacrifices.*

The solar orb, to which we have alluded, in different countries is differently personified. He is alike the Bacchus, or Iacchus,† Osiris, the son of Isis,‡ in Syria and Cyprus; Thammuz, or Adonis,§ Atys,|| Mithras, Helios, or Delphin Apollo,¶ Urotalt, in Arabia. He represented Samson or Shushan of Scripture, in the character and in the etymology of his name. Saos, Zeus, and Zenth, on the plain of Babylon; Hal, Ham, and Hades; (from *ad, es*,

* Vide Horne's Comp. Analysis, p. 62.

"Noah began to be an husbandman, and he planted a vineyard: and he drank of the wine, and was drunken." The following is the tradition, translated by Sir W. Jones, from the Padma-purán:—

1 To Satyavarman, that sovereign of the whole earth, were born three sons; the eldest Sherma; then Charma; and thirdly Japeti by name.

2 They were all men of good morals, excellent in virtue and virtuous deeds, skilled in the use of weapons to strike with or to be thrown; brave men eager for victory in battle.

3 The Satyavarman, being continually delighted with devout meditation, and seeing his sons fit for dominion, laid upon them the burden of government.

4 Whilst he remained honouring and

satisfying the gods, and priests, and kine, one day by the act of destiny, the king having drunk mead,

5 Became senseless, and lay asleep naked: then was he seen by Charma, and by him were his two brothers called,

6 To whom he said: "What now has befallen? In what state is this our sire?" By those two was he hidden with clothes, and called to his senses again and again.

7 Having recovered his intellect, and perfectly knowing what had passed, he cursed Charma, saying, Thou shalt be the servant of servants.

How nearly this corresponds with the fact recorded in the sacred writings, will be easily seen by comparing it with Gen. ix. 21. But if such a tradition as this could exist in India, why not, in some degree, in Egypt first, and afterwards in Greece?

† Diod. Sic.

‡ Plut. de Isid. et Osir. p. 70.

§ Θάμοθ ὅπερ ἐρμηνεύεται Ἀδώνις.—Chron. Alex.

|| See Arnob. lib. v.

¶ Nonnus Dionysiac. lib. xi.

lord of light;) Con, Elis, (or god of light) in the Peloponnesus; Son, Jun, (Zaan, Zoan, or Zan, from ζᾶω, *to live*;) in the East; Cui, (from κύριος,) Usiris, Ue. Sihur, or royal Schur of Egypt, Serapis, Ammon, Pan, Pluto,* &c. And all the deities of the eastern nations resolved themselves into one, namely, Jove; the priests and altars of which God are reconciled by Sanchoniatho as those of Jehovah: hence it would appear any thing but a difficult matter, that Scripture should be so far perverted to meet the blind ideas of a pagan world.† In the actions of Apollo—his character, the nature of his birth, the exploits of his childhood and infancy, and the circumstances attending his deification—

* Herod. lib. ii.

† There was a tradition, according to Hyginus, that the serpent Python should be destroyed by the offspring of Latona. This offspring is well known to have been Diana and Apollo, the last mentioned of whom is synonymous with Hercules. He is understood to have possessed remarkable powers, and to have had a divine origin. The Lernæan Hydra, which was a serpent, Hercules is represented by Hyginus (Fab. xxx.) as treading beneath his feet. I cannot sum up the evidence of this fact better than in the words of Mr. Parkhurst. "I find myself," says this author, "obliged to refer the Greek and Roman Hercules, to that class of idols which were originally designed to represent the promised Saviour, the desire of all nations. His other name, Adonis, is almost the very same with our Lord, a well-known title of Christ. I cannot forbear," continues he, "adding, from the learned Mr. Spearman, to whose second letter on the LXX I am much obliged in this article, that 'according to Julius Firmicus, upon a certain night, while the solemnity [in honour of Adonis] lasted, an image was laid in a bed, and after great lamentation made over it, light was brought in, and the priest, anointing the mouths of the assistants, whispered to them that salvation was come, that deliverance was brought to pass;' or as Godwyn (Moses and Aaron, p. 186) gives the words, *Θαῤῥείτε τῷ Θεῷ, ἐστὶ γὰρ ἡμῖν ἐκ πόνων σωτηρία, Trust thou in God, for out of pains salvation is come unto us;*" upon which their sorrow was turned into joy, and the image taken, as it were, out of its sepulchre."—Parkhurst's Heb. Lex.

there exists an evident coincidence when put in parallel with those related of Jesus Christ: and these traits of character we would esteem of no mean importance;—for even the amours of Jupiter, and the disgust with which we have been accustomed to execrate the fabulous accounts of that deity, become more tolerable, when we take into consideration the fact, that the terms fornication and adultery were used in Scripture as synonymous with idolatry, and the expression was used to convey the same meaning. Hence when Jupiter is said to have committed adultery with Semele, it was the establishing his rites in a country lapsed into idolatry; and the death of Semele, occasioned by the overpowering majesty of the god, was a punishment of her idolatry. However, notwithstanding this delineation of feature, there exists a striking poverty in the comparison; and while the obscurity of paganism furnished but matter for disquisition and doubt, the evidence of Scripture recommends itself to our judgment. Cadmus, as Dr. Potter observes,* was merely a personification of those temples in Egypt, where these idolatrous rites were performed with the greatest extravagance; and such sacred edifices were in general charged with hieroglyphical characters, on which account he has been fabled by tradition as the inventor of letters.

The circumstances attending the marriage of Pelops and Hippodamia are highly figurative—since the etymology of the *p-el-ops*, the *serpent-god*, and the symbol of the serpent embracing the mun-

* Grecian Antiq. vol. ii.

dane egg, or globe, were greatly revered by the Egyptians.* In Greece, those who adhered to the worship of the serpent were called Pelopidæ, whilst such as retained their ancient reverence for the ark, were distinguished by the titles of Danaides, Argivi, Arcades, Iones, each of which names is but an appellative for the ark.† In addition to these, the inhabitants of Attica were called Erechtheidæ, from their leader Erechtheus, who, fable tells us, saved that country when in a state of positive famine.‡ And the people, out of gratitude for this service rendered in a time of most pressing need, concurred in adopting their benefactor for their king.§ But it is not only fable with which we have at present to do—we are in search of truth deducible from fable; and in pursuance of this, the Erechtheidæ we will denominate, as those who adhered to the ancient reverence paid to the ark, the analysis of which word will abundantly admit of this conclusion; for the primary part of it was a name for one of the principal cities of the dominions of Nimrod; and Thuth or Thoth, to which we have before adverted, was a title or name given to the principal deity of the country. When reduced to their Chaldaic origin, we find a remarkable affinity between this and the names of several other promi-

* See Alwood's Lit. Antiq. of Greece, p. 182.

† Alwood's Lit. Antiq. of Greece, p. 174.

‡ 'Εξ Αἰγύπτου τὸν Ἐρεχθέα κομίσαι, διὰ τὴν συγγένειαν, σίτου πλῆθος εἰς τὰς Ἀθήνας.—Diod. Sic. vol. i. p. 34.

Γενομένων γὰρ ὁμολογουμένως ἀνυχῶν μεγάλων κατὰ πᾶσαν σχεδὸν τὴν οἰκουμένην, πλὴν Αἰγύπτου, διὰ τὴν ἰδιότητα τῆς χάρας, καὶ φθορᾶς ἐπιγενομένης τῶν τε καρπῶν καὶ πλῆθους ἀνθρώπων, ἐξ Αἰγύπτου τὸν Ἐρεχθέα κομίσαι, διὰ τὴν συγγένειαν, σίτου πλῆθος εἰς τὰς Ἀθήνας.—Ibid.

§ Ἄνθ' ὧν τοὺς εὖ παθόντας βασιλείᾳ καταστήσαι τὸν εὐεργέτην.—Ibid.

nent characters in Pagan history ; which though by continual usage have become perfectly familiar to us, associated with the marvellous character they are made to bear, yet of their precise signification few can form any estimate. For example—Prometheus is *promi-theuth*—Menestheus, *menes-theuth*—Hippothous is *hippo-thoth* ;—and it is further evident, that by analogy each of these appellations is made to partake of the offices of the deity Theuth—and, what is more, each becomes reconcileable to one and the same identical personage, maintaining the same character, and performing the same rites, or exploits—namely Noah. For the addition to the names we have adduced, we may readily account, if we admit the assertion of a learned author, that when the name of the deity of any nation became extinct amongst the people, which in this instance naturally would in the lapse of time, by the change of terms, language, and place ; that of their leader was generally substituted : and in this case the assertion becomes remarkably verified. The Athenians assumed the patronymic Erechtheidæ, from their leader Erectheus. Hence the Erechtheidæ, or Arkites, are those who maintained their ancient reverence for the ark, as taken from the symbolical signification of the word ; and the Pelopidæ, or worshippers of the serpent, from *p-el-ops*, signifying *serpent god*.* Moreover, Diodorus, speaking of the giants, says that they were fabled to have sprung from the earth, on account of the prodigious dimensions of their bodies.† And

* Alwood's Lit. Antiq. of Greece, p. 182.

† Μυθολογούνται δ' οἱ γίγαντες γηγενεῖς γεγονέναι, διὰ τὴν ὑπερβολὴν τοῦ κατὰ τὸ σῶμα μεγέθους.

Herodotus, making mention of his temple, says, Ἐρεχθίδῃ τῷ ἠγεγνένῳ λεγομένῳ εἶναι νηός,* *the temple of Erechtheus, who was reported to have sprung from the earth.* The gloomy shades of a sequestered grove inspired the minds of men with a superstitious reverence for those places; and indulging in such reveries of imagination, it was not unnatural for them to place their deity where a solemn silence seemed to awe every object into obedience: and how the words came to be distorted from their original acceptation, may be easily accounted for by the same hypothesis, as that by which other words of collateral importance are made to appear. We suppose the title *god* to have been used primarily to designate a being, whose acts, &c., were in unison with their ideas of supernatural agency: (for here, by the by, we conceive a parallel of distinction may be drawn between Pagan and Christian writers: the one admit what comes within the sphere of their comprehension—the other admire, adore, and believe what they cannot comprehend:) since we have before observed, that every circumstance of an extraordinary nature was generally associated with the name *god*; so even the secret recesses of an almost obscure grove, operating upon the mind of such a people, would be held sacred as the sanctuary of the deity. The word, in an etymological sense, may also be rendered *spirit*; hence every thing supernatural—every ominous dream or vision was referred to the deity—and every individual had his guardian or tutelar deity, spirit, or demon: and in this sense dreams may be said to come from Jove.

* Lib. viii. cap. 55.

Hence any thing which gives us astonishment, though not beyond our comprehension, however contrary to the received acceptation, may with lingual propriety be denominated a miracle or wonder. While in the same sense and precisely the same acceptation, we understand the highest effect of supernatural agency. The figure, though inelegant, is nevertheless referable to the foregoing statement.

The Egyptians, through the light of paganism, had very plausible reasons for paying adoration to the Nile* and the solar orb, since they were the two grand sources from which flowed their abundance. The circumstances under which Egypt was placed with respect to some of the Greek colonists, and the great obligations which, at an after period of this enquiry, we shall appear to be under to this country, are in themselves, we presume, a sufficient apology for our frequent reference to Egypt. It was to the Hellenists that the Egyptians owed the chief of their improvements, for these colonists were in possession of that country two or three centuries (280 years); and during that time drained the Delta, and built many noble cities. The memory of this wonderful drainage is preserved in the form of the letter Delta (Δ), implying *a door* or *opening*, for the draining of these swamps and inhospitable

* It was Γαίων with the Greeks. It was also the same appellation which was afterwards given by Moses to one of the rivers of Paradise. Gen. ii. 10, 13.

Uch was a title in Egypt for a *king*, as Josephus observes, in a quotation from Manetho, in his first book against Apion.

Ὡγήν was the most ancient name of that river. Τὸν δὲ ποταμὸν ἀρχαῖό-
τατον μὲν ὄνομα σchein' Ὀκεανὸν, ὅς ἐστι Ἑλληνιστὶ Ὀκεανός.—Diod. Sic. vol. 1.
lib. i. p. 22. edit. Wessell.

Ὡγήν et Ὀκεανός.—Hesychius.

marshes, on the sides or below the banks of the river. Certainly it was, in every sense, an opening to all the subsequent improvements in Egypt. But to return to the more immediate object of our enquiry. The belief that Egypt, Phœnicia, and Thrace, together with other countries in the East, were in a high state of cultivation and improvement,* at the time that Greece was immersed in ignorance and almost barbarism, as regards literature, is, we think, pretty general. Flavius Josephus, with little ceremony, asserts, “that to all which regards civilization, the Greeks were but the children of yesterday; that their earliest pretensions to the use of letters, reached no farther than the time of Cadmus.”† We gather from Clemens Alexandrinus, that Dionysius’s account of Argos began with Inachus. Strabo’s geographical work was written after Dionysius was known as an historian: yet, in his seventh book, he states that, according to Hecataeus, the Milesian, barbarians inhabited Peloponnesus before the Greeks: and we may infer from tradition, that almost all Greece was formerly inhabited by barbarians. Plutarch wrote many years after Dionysius. He did not confine himself to the strictness of history, yet he confesses that he had no materials for the life of Theseus. Whether the state of Greece, in the early ages of fable and tradition, were or were not a barren and uninhabited wild, must for ever remain a subject of conjecture. It appears from Sir Isaac Newton’s chronology, that

* See Potter’s Grecian Antiq. vol. ii. p. 56.

† Περί μὲν γὰρ Ἀρκάδων τί δεῖ λέγειν αὐχούνην ἀρχαϊότητα· μόλις γὰρ οὗτοι καὶ μετὰ ταῦτα γράμμασιν ἐπαιδεύθησαν;—Joseph. contra Apion. lib. i. cap. 4.

Argos was the first place, or one of the first places, in which the Egyptians planted a colony, and under the command of Inachus or Phoroneus, A. C. 1080. And the Pelasgi* are supposed to have been the early inhabitants of Greece: they are called a tribe of Scythians, who, leaving their deserts, settled in Thrace and Thessaly. From them Strabo† tells us the Peloponnesus was called Pelasgia. The same assertion is made by Dionysius.‡ It would appear from this, that some relationship must exist between the Pelasgi and Pelopidæ; else the evidence of the two historians will be in direct opposition to the truth, we have been endeavouring to extract from the fabulous accounts given us of Pelops: but we hope that, in the course of this enquiry, it will be made clear that the account given us of both characters, may be traced to the former source; for Hellas is given by Strabo§ as the part to which they emigrated. The same writer has also informed us, that they were the most ancient race of men who established any dynasty in Hellas.

Now, taking the opinions of these authors as authority, the result of a little enquiry will attach some importance to the Greek language. Dr. Parsons,|| in his Remains of Japhet, has urged the following argument as a proof that the confusion of language was not general: “Nor is it in any

* The Pelasgi are termed by Strabo, Geog. lib. ix. a wandering people. Πελασγοὶ διὰ τὴν πλάνην.

† Lib. v. cap. 22. Stephanus Byzantius states the same.

‡ Lib. i. cap. 17.

§ Τῶν περὶ τὴν Ἑλλάδα δυναστεύσαντων ἀρχαιότατοι.—Strabo. Geog. lib. vii.

|| Vide page 16.

wise probable, that after one hundred years, wherein an innumerable offspring must have been produced, there was any necessity in the nature of the thing, for every individual of the seed of Noah to be present at the confusion of tongues; or that all these people every where settled during that space of time, should quit their several dominions, from remote places on the opposite sides of Armenia, and come into that spot to be subject to the confusion. Certainly this would be an impediment and interruption to the progress they were to make upon the earth; which would be repugnant to the visible scope and design of Providence, for promoting their increase and welfare." The Cuthites are supposed to have been the objects of divine vengeance at the dispersion, consequently they were amongst the dispersed. They are exhibited to us as monsters of wickedness. By their actions, &c., they throw considerable light on the Titan history. In them are recognised the Heraclidæ, who colonised some parts of Greece. One of the titles assigned them was Orus, and the rites of Hercules were established amongst them: and both Orus and Hercules were worshipped as deities; and what is more, Herodotus informs us they were the principal gods in Egypt.* The Cuthites were the Arcades, Argivi, Danaidæ, &c.; and the Pelopidæ (who did not adhere to the religion of the ark) were distinguished by the titles, Iones, Arcades, Argivi, and Danaidæ. Thus a little confusion seems to exist in these two accounts; the Pelopidæ, who are placed

* Herod. lib. ii. cap. 144, 145.

in contradistinction to the Arkites or Javanites, and the Danaidæ, (from Danaüs, *a ship*, and who carried a ship in procession,) and the Iones, and synonymous with the Hellenes; and they must have been Arkites, from the circumstance of Helen, son of Deucalion, being an Arkite, and who gave name to the colonists. It will not be easy to reconcile this account, unless we admit the probability, that both the Pelopidæ and Cuthites might sometimes be designated by the same patriarchal name—that of Danaides, Arcades, or Iones. Although having apostatized, they did not assume either the one or the other. Peleg was the founder of the Hebrew nation; and from his being the son of Heber, who preserved the Adamic language in consequence of his having taken no part in the building of Babel, the Hebrews argue the purity and antiquity of their language. Just upon the same supposition, it will appear that the Greeks may argue a like antiquity. Now, from the national character of the Pelasgi, we have no evidence for placing them as one and the same people with the posterity of Heber: yet such is the obscurity of these ages, and the consequent inconvenience arising to any analysis of their history, that a certain learned writer upon the Literary Antiquities of Greece, has felt himself necessitated to adopt another hypothesis, and to maintain, “that the posterity of Peleg were confederates at Babel; and that while one branch only remained upon the unhallowed territory of Chaldæa, the others were dispersed into countries far removed.”

An assertion such as this futilizes every enquiry,

and plunges us again into the pathless plains of supposition. Now, while the learned of other countries can give us no information as to the first peopling of Greece, much information may be elicited from the pages of her own writers. It would appear, from the accounts given us by Herodotus, that the Pelasgi migrated in great hordes into Greece: and he states that the Ionians were Pelasgi, and the people of Attica a Pelasgic race. He also includes the Dorians, Arcadians, Æolians, and the whole of the Peloponnesus.

Alwood seems to resist the authority, with which other authors have made the Helladians the first settlers in Greece, and gives preference to that of the Pelasgi. What importance may be attached to this difference, if it be difference, of opinion, will be apparent from a recurrence to the claims of each people. Hellas* was an ancient name of Thessaly, and generally applied to the countries, Acarnania, Attica, Ætolia, Doris, Locris, Phocis, and, lastly, Bœotia; from the last-mentioned of which places, history informs us, came Cadmus. Now the name Pelasgi† was generally applied to every country or province in Greece, but particularly the southern parts or the Peloponnesus. By this account, the countries are identified by one and the same name: the character of each, and the account which we have received concerning them, are *verbatim* the same, and leave little doubt upon the mind as to their being synonymous. Upon this supposition, we have the Pelasgi or Helladians settled in Greece,

* Plin. iv. 7. Strabo. viii.

† Strabo, v. Herodot. lib. i. Virg. Æn. i.

and colonising a great part of that country. This being admitted, the Dorian is the first feature which the language is supposed to have taken, in a course of refinement, or rather improvement, from that of their invaders: and some credibility may be attached to this statement, when we consider that with the poets, the Doric reed was but another term for the rhapsody of a rustic bard. The Dorians* are, therefore, handed down to us as the first who cultivated the language, or who made an attempt at refinement; and how far they may have succeeded withal, may be judged by a comparison with that of other states. The compliment which the Greek writers have continually paid them, which, by the by, abating nothing of the praise due thereto for its antiquity, is but a woful acknowledgment for the pains that country is represented as having taken, in order to divest themselves of some of the barbarisms of their Pelasgian invaders. However, it is but doing justice to each state to suppose, that it became possessed of a language about the same period of time as that which is assigned to the others: and in honour to the Dorians, they first betrayed a pride, which afterwards became a national feature; or perhaps taste, to throw off or discountenance a people from whom they had their origin. Euripides observes that the Danaidæ were first called Pelasgi;† Herodotus, the inhabitants of Attica‡ were, together with the Ionians

* See Alwood's Lit. Antiq. of Greece, p. 96.

† Πελασγιοὺς ὠνομασμένους τὸ πρὶν
Δαναεὺς.

And in another place—

Πρῶτον Πελασγοί, Δαναῖδαι τὸ δεύτερον.

‡ Τὸ Ἀττικὸν ἔθνος Πελασγικόν.—Herodot. lib. i. cap. 57.

and Æolians.* Dionysius of Halicarnassus says the same of the Arcadians.† They were also called Cranean Pelasgi, from an ancient king Cranaüs, who succeeded Cecrops‡ in the government, and

* Αἰολέες δὲ ————— τοπᾶλαι καλεόμενοι Πελασγοί.—Herodot. lib. vii. cap. 95.

† Πελασγοὺς ἀνέκαθεν Ἀρκάδας.—Dionys. Halicarn. lib. i. cap. 10.

‡ The line of the descent of the Athenian kings, according to Alwood's chronology. Vide page 231.

	Names.	Years they reigned.	Years before the Olympiads.
1.	Cecrops I.*	56	780
2.	Cranaüs.	9	724
3.	Amphietyon.	10	715
4.	Erichthonius.	50	705
5.	Pandion I.	40	655
6.	Erechtheus.	50	615
7.	Cecrops II.	40	565
8.	Pandion II.	25	525
9.	Egeus.	48	500
10.	Theseus.	30	452
11.	Mnestheus†	23	422
12.	Demophoön.	33	399
13.	Oxyntes.	12	366
14.	Aphydas.	1	354
15.	Thymætes, or Thymedas. }	8	353
16.	Melanthus.	37	345
17.	Codrus.	21	308

Creon is the first archon concerning whom we have any information : and he is said to have governed Athens in the first year of the twenty-fourth Olympiad, that is, 684 years A. C. It appears, therefore, that

* Cecrops literally signifies *ca-cur-ops*, the temple of the supreme Ops, or serpent god.—Alwood's Lit. Antiq. of Greece, p. 2591.

† Mnestheus is the same with Menestheus ; so it appears from Virgil :

————— Lyrnessius Acmon,
Nec Clytio genitore minor, nec fratre Menestheo.

Virg. Æn. lib. x. ver. 128.

Again :

Affuit et Mnestheus, quem pulsi pristina Turni
Aggere murorum sublimem gloria tollit.

Ibid. ver. 143.

Menestheus is literally *menes-theuth*. Menes was the first lawgiver amongst the Egyptians, and the first who improved their mode of living.—Consult Diød. Sic. vol. i. p. 53.

reigned nine years, A. C. 1497. That the language of the Pelasgi must have undergone considerable change, is evident from a few inscriptions on monuments of a very ancient date, (says Dunbar.) Herodotus, perceiving no connexion between the language of his time and that of the Pelasgi, thought theirs barbarous: accordingly he distinguished them into two tribes—the one he denominates Pelasgians,* the other Hellenes:† and it may be here observed, that the sense in which he makes use of the term barbarous, is the same with that of all classical writers, merely as a distinction for those people who, being foreigners, differed in the forms of speech, &c., common to their own nation. Indeed, in this sense it is understood by

between Creon and Codrus, who was the last king of Athens, an interval of time was supposed to have elapsed of thirty-seven years. In what manner then was this space filled up? Or, what were the laws, the arts, and manners of the Athenians during this period? To these queries we are only answered, by being desired to look at the following list of archons, who superseded the royal authority in Attica:—

	<i>Names.</i>	<i>Years they reigned.</i>
1.	Medon.	20
2.	Acastus.	36
3.	Archippus.	19
4.	Thersippus.	41
5.	Phorbas.	30
6.	Megacles.	28
7.	Diagnetus.	25
8.	Phæreclus.	19
9.	Ariphron.	20
10.	Thespiceus.	27
11.	Agamnestor.	17
12.	Æschylus.	23
13.	Alcmæon.	2

* Ἑθνος Πελασγικόν.—Herodot. i. 57. † Ἑθνος Ἑλληνικόν.—Ibid.

Hesychius.* The Egyptians† had precisely the same conceit. Thucydides‡ informs us that the Greeks received the name "Ελληνες from "Ελλην, the son of Deucalion, they being then the reigning people. Dr. Potter makes precisely the same remark, and adds, "who putting himself, as was supposed, at the head of a confederacy of the Pelasgi, to repel the invasion of strangers, gave to the people who composed it his own name. His sons and grandsons, by conducting the overflowing population of the country to other places, were honoured by their adherents with the assumption of their respective names. Thus the inhabitants of Greece, whether they went by the names of Pelasgi or Hellenes, or were called Æolians, Dorians, Ionians, and Achaïans, were all sprung from the same stock, and had one common language, varying in progress of time according to the pursuits of the different tribes; their intercourse with one another and with foreigners, and their improvement in the arts and sciences.

Homer confines the term to a tribe inhabiting Thessaly. He specially proves this—for though born long after the siege of Troy,§ he no where gives this name to all, nor indeed to any but those who came with Achilles from Phthios, who were originally Hellenes. He calls them, in his poems,

* Βαρβαρισμὸς παρ' Ἰωνος διάλεκτος.—Hesych. Lex.

† Βαρβάρους δὲ πάντας οἱ Αἰγύπτιοι καλέουσι τοὺς μὴ σφί δημογλώσσους.—Herodot. lib. ii. cap. 158.

‡ Thucyd. lib. i. cap. 3.

§ Τεκμηριοῖ δὲ μάλιστα Ὅμηρος, says Thucydides, πολλῶ γὰρ ὕστερον ἔτι καὶ τῶν Τρωικῶν γενόμενος, οὐδαμοῦ τὸς ξυμπαντας ὠνόμασεν, οὐδ' ἄλλους, ἢ τὸς μὲν Ἀχιλλέως ἐκ τῆς Φθιώτιδος, οἵπερ καὶ πρῶτοι Ἕλληνες ἦσαν. Δαναῶν δὲ ἐν τοῖς ἔπεσι, καὶ Ἀργείους, καὶ Ἀχαιοὺς ἀνακαλεῖ.

Danai, Argives, and Achaïans; and these very people are recognised by Dr. Stillingfleet* in the Cuthites and Pelasgi, and under the general title of Ammonians: and if they were not of the immediate posterity of Ham, they were nevertheless confederates with them in their rebellion against Heaven: they were ejected from the same habitations at the time of the dispersion: they were in principles and practice as persons similarly educated, as members "of the same great family." This only corroborates a former assertion; and from this statement it will not be difficult to reconcile the Aborigines of Greece with the wandering Pelasgi.†

Now, from the intermixture of foreigners who spoke a different language, and perhaps more refined—from a general intercourse, and a constant endeavour to harmonize the language, by adding dependant terminations to many vocables, the language certainly did undergo considerable change. The discordance noticed by Herodotus, is accounted for by the late Mr. Pinkerton. "The Greek language," says he, "had been thrown into a ferment by a slight mixture of Phœnician, and had been purified by all the art and attention of the wisest men in the world. It was the Pelasgic refined, just as the English is the Saxon refined." These scattered fragments of Pelasgi must not then be confounded with the latter Greeks; being only remnants of old colonies expelled from Italy, or

* Stillingfleet's *Origines Sacræ*, book iii. 5th edit.

† The Pelasgi of profane history, and the Ammonites of Scripture, are still to be found in the *gipsies*; the original *Druids* and *Dervishes*, *Dryads* and *Fauni*, *Fays* and *Fairies*, *Fakirs* and *Brownies*.

late migrations of small parties from Thrace, which we have before termed the native country of the Pelasgi: and that they retained their primitive barbarous speech and manners, was a necessary consequence of their late arrival from remote and uncultivated regions. The basis of the Greek language is Ammonian; who were the strenuous supporters of the Arkite worship, and the impious partakers in the Ammonian apostasy. There seems to exist a striking analogy between the language of Greece, and that of all the northern parts of Europe, where the effect of war has been least felt; in fact many words still remain, which bear a corresponding analysis to those of the oriental languages, and which are thought to approach nearer the primitive language than any other. An instance or two in favour of this hypothesis may be here adduced. Invert the Greek letters from left to right, according to the Phœnician and Hebrew manner, and they are nearly the same in characters, as also in name. The Celtic languages differ from those of Greece and Rome, in having no cases to their nouns, nor passive verbs, in the common use of the auxiliary verbs, and likewise in many other minor points.

The mode of writing to which we have referred, observes Dr. Potter, appears originally to have obtained amongst the Greeks. Afterwards they adopted a new method, of writing the lines alternately from right to left and *vice versâ*, which was called *boustrophedon*, or writing after the manner in which oxen plough the ground. The progress of writing amongst the ancient Greeks appears to have been remarkably slow, since we have no trace of

any prose writer prior to the time of Cyrus the Elder, 559 A. C. : and if it really was introduced by Cadmus, we become involved in a temporary embarrassment. Cadmus is said to have brought twenty-two letters into Greece, while the Greeks are known to have made use of no more than sixteen, prior to the siege of Troy : but to rectify this seeming discordance, it may be supposed, that though the Greeks adopted some of the letters, they did not use the language of the Phœnicians ; but rather employed some of their alphabet, merely to express some sounds of which the poverty of their own language would not admit. But then it may be questioned, whether, according to this hypothesis, we are not giving too much discrimination to a people, as yet but few degrees removed from a state of actual barbarism.

The observation which is made by Mr. Dunbar, in his *Affinity of the Greek and Latin Languages*, may serve us in this emergency. "The Greeks," says this author, "were more numerous than their respective invaders, and that the current language of the country seems ultimately to have prevailed in every quarter." And, in this instance, the statement of Mr. Pinkerton, that the language had been thrown into a ferment, is made evident. And Herodotus, before it claimed the attention of those who undertook to purify it, denounced it barbarous. If we might be allowed a moment's digression from the present advanced stage of this subject, and offer a single remark upon the early accounts given us of Cadmus, we shall find that the different stages which the language took, were but the effect of

co-operative influence: and although the birth of letters has no professed claim to our attention in this Enquiry, nevertheless, a slight allusion here, since it is not directly foreign to our subject, might tend to elucidate the fact, that Greece is under high obligations to Egypt.

CHAP. II.

THE FORMATION OF LETTERS AS WE HAVE THEM—
CADMUS—THE CULTIVATION OF THE LANGUAGE
UP TO THE PERIOD OF A REGULAR COMPOSITION.

Memnon, a king of the Ethiopians or Egyptians, is represented as the inventor of letters, 1822 A. C.—and observe, they were thence carried into Phœnicia, and formed into a language or alphabet by Cadmus; and from thence he took them into Greece. And upon this point we are not without authority from Herodotus, who says, “the Phœnicians themselves, who came with Cadmus, brought learning into Greece, and also letters, for they were not amongst the Greeks before, we are disposed to think.”* He afterwards adds, “with the tone they also changed the form of the letters.”† And from a statement of the same historian, it appears that the Ionians changed a little the form of the Phœnician letters.‡ Now, some writers have endea-

* Vide Herodot. lib. v. cap. 58. Οἱ δὲ Φοίνικες ἔτοι οἱ οὖν Κάδμω ἀπικόμενοι, ——— ἐσήγαγον διδασκάλια ἐς τοὺς Ἕλληνας, καὶ δὴ καὶ γράμματα, οὐκ ἔδοντα πρὶν Ἑλλήσι, ὥς ἐμοὶ δοκέει.

† Μετὰ δὲ, χρόνου προβαίνοντες, ἅμα τῇ φωνῇ μετέβαλον καὶ τὸν ῥυθμὸν τῶν γραμμῶν.

‡ Ἴωνες οἱ παραλαβόντες διδασχὴν παρὰ τῶν Φοινίκων τὰ γράμματα, μεταρρύθμισαν/ές σφῶν ὀλίγα, ἐχρέωντο.

voured to show that Cadmus came originally from Egypt, and that the letters he introduced, must therefore have been the Egyptian, and not the Phœnician. In conclusion, we will just transcribe a passage of Dunbar, and then return to the order of our Enquiry. It is to this effect: "The accounts we have of Cadmus are too vague to rest much upon: for though his followers are said to have consisted partly of Egyptians and partly of Phœnicians, it is not necessary that he should have come from the country of the former; as in those times bands of adventurers from Egypt might sail to Phœnicia in the first instance, as to a place with which a regular intercourse was maintained, and might there join themselves to Cadmus in search of new settlements.* Now, to assign a date for the foundation of Thebes, (an event which, in this sense, seems rightly associated with the arrival of our literary hero in Greece,) would be using a licence not warranted by authority from any historian. We might, in this place, digress into theory, and detail opinions, but we will let one quotation from an eminent historian suffice, which purports that the ancients supposed the building of Thebes to be hidden in great antiquity.† The first efforts which every nation has made in the region of letters, have been steps to verse; for poetry is generally allowed to have been the style in which every people, having partially thrown off the fetters of barbarism, betrayed a taste for letters; whether

* Vide Dunbar's Affinity of the Greek and Latin Languages, p. 7.

† 'Αμφισβητεῖται δὴ κτίσιν τῆς πόλεως ταύτης οὐ μόνον παρὰ τοῖς συγγα-
φεῦσιν, ἀλλὰ καὶ παρὰ αὐτοῖς τοῖς κατ' Αἴγυπτον ἱερεῦσι—Lib. i. cap. 15.

celebrating the ovations of their leaders, or the exploits of their gods. The earliest authors have invariably been rhapsodists or poets; the subjects of their poems turn for the most part upon theology and natural history: and since the Greeks derived so much of their knowledge from Egypt, it may not be wondered at that their writings were so frequently of a religious character. That the language was in a state of cultivation, and that Greece had assumed unto herself some character in that point of view, is fully evidenced in the writings of several authors prior to the famous era of the Iliad and Odyssey; and this opinion is without objection, except by those who estimate these writings rather as miraculous achievements, than produced by the improved powers of a great mind.* The early poets, whose names are handed down to us, were not natives of Greece, but of Thrace or Asia Minor. "The poems of Thamyris, Linus, Orpheus, Musæus, Eumolpus, of Thrace, and of Alcmon, the Lycian, were greatly admired," says Potter, "by the most refined and intelligent of the Greeks at a late period of their history. Homer,† in his immortal works, has commemorated the merit of the former."

It is highly desirable that some date had or could be fixed, for the precise period of two prominent events in history, the era of which has ever been contested, never determined. 1. The expedition of the Argonauts, who, as fable informs us, sailed in quest of the golden fleece, which in fact was but

* Vide Dr. Potter's Lit. Antiq. of the States of Greece, p. 58.

† Ἀνιόμεναι Θάμυριν τὸν Ὀρχήκα παῦσαν ἀοιδῆς,
Οἰχαλίηθεν ἰόντα, παρ' Εὐρύτου Οἰχαλίῃ.

Iliad. β' 595, 596.

symbolical of a book covered with parchment, which taught the use of making, or perhaps rather performing, some operation upon gold; and which event, according to the Tables, is fixed 1263, A. C. 2. The siege of Troy, which, as the poet sings, was defended by Neptune, merely in consequence of the material composing its walls being a conglomerate of sea-shells. About 907 A. C.

CHAP. III.

LYRIC POETRY.

Lyric, or lyrical poetry, was that species of verse which was in use in the earliest period of musical rhapsody. As it was the most natural of all metres, so it was by far the sweetest and most agreeable. Its rise may be dated in their very earliest pretensions to taste. It was the messenger of melody, and the gently flowing strain of passion—as it elevated the soul, so it checked the approach of intrusive bitterness—and was the twin-daughter of Reason and Sympathy. Music was made use of by the ancients, to supply that absence of words which the sentiments of the poet might demand; and more nicely to express those feelings which this existing poverty might tend to degenerate. This was the character of lyrical composition in its more excellent period of cultivation, when the sweet-singer of Israel strung its hallowed cords to play the finer sensations of the mind: and from this simple detail, we may infer the probability of the generally received opinion, as to the claims which

poetry may make upon every nation at the dawn of letters amongst the people. The Chaldæan, the Hebrew, and all the Asiatic records, are full of hymns composed at a very early period for the purposes of devotion. The spontaneous effusions of nature, unshackled by the fetters of rule and measurement, are much more likely to give birth to generous sentiments and animated expressions, than the nicely connected syllables of the highly finished epic. Ease and beauty are the grateful tribute of nature—elegance and grandeur the gaudy trappings and acquirements of art. Under the latter may be characterized the epic poem, and the former the lyric ode. Thus the one does not wear the same restraints to which the other is subject: yet notwithstanding this, the lyrical composition ought to embrace but one object, with which all the illustrations and allusions ought to be connected, either closely or more remotely.

Mr. Dunbar has divided the lyrical ode into four species of composition. 1. Sacred odes or hymns, addressed to the deity, or composed on religious occasions. 2. Heroic odes, in which the actions and exploits of great men were celebrated. 3. Philosophical, or moral odes, whose character should be temperate, dignified, and elegant. 4. Gay and amorous odes, in which elegance, smoothness, humour, and gaiety ought to prevail.

Of the first class, no earlier examples have come down to us, than those which we meet with in the occasional odes scattered in the five books of Moses; and a few others prior to the time of David, yet subsequent to that of the Hebrew lawgiver.

THE NATURE OF THE GREEK ODE.

The ancients framed two large stanzas, and one less. The first of these they called *strophe*, singing it on their festivals at the altars of the gods, dancing at the same time; the second they called *antistrophe*, in which they inverted the dance. The less stanza was named the epode, which they sung standing still. By the *strophe*, they wished to denote the motion of the higher sphere; by the *antistrophe* that of the planets; and the *epode* the fixed station and repose of the earth.

ALCÆUS, STESICHORUS, AND SIMONIDES.

Of these writers little is handed down to us beyond their names, and a few fragments of their works. Alcæus was a native of Mitylene, and flourished about 600, B. C. His name is preserved in a species of verse called after him Alcaic metre. This courted the attention of the poetess Sappho, who was also his rival in the sweetness of their verse. Stesichorus contributed his part to the improvement which was gradually going on, in the rude accomplishments of that period. He raised the character of music and dancing, and was himself as sweet a poet as the Doric dialect of that period would admit. He is said to have been the first who wrote an epithalamium, or nuptial song, and flourished 556, B. C. Simonides wrote some few years subsequent to the two preceding poets. He was a native of Cos, one of the Cyclades islands, lying off the coast of Asia—now Zia. As the cul-

tivation of the Greek language became more extended, so the talents of Simonides possessed a wider range; and much to the credit of our poet it is, that he appears to have been by far the most accomplished writer of his time. He did not confine himself to the cultivation of one particular muse, but with happy success addressed in turn the nine. The Lamentation of Danæe, a beautiful fragment of his, is still extant. He flourished about 537 B. C.

ANACREON.

Anacreon was a native of Teos, in Ionia, and flourished about 533 B. C. He was a poet of peculiar merit in lyric metre, but of intemperate and dissolute habits. He sung the delights of Venus and the pleasures of the vine, with a sensibility which made them perfectly his own. In his description of the features, he is strikingly happy; hence the portrait which he draws of "his absent mistress."* Death, which is at all times terrifying to the thoughts of a voluptuary, to Anacreon was a perfect tyrant—ever willing to dissipate care, and "drain the Eoian tribute while it sparkles in the cup." He exclaims, "When I drink wine, this is alone gain to me—this taking I will bear away: for to die is common to all men." He is said to have been of illustrious ancestry, and Plato affirms that he was a descendant of Codrus. He was deeply enamoured of a boy, whom he introduces in his odes, by the name and under the character of Bathyllus. The whole of one short ode† he has

* Ode κη'. 28. † Ode κβ'. 22.

addressed to this youth. The ancient poets, whose morals for the most part turned upon the pivot of sensual or present enjoyment, would not unfrequently introduce mortality into their compositions; not, by the way, for the purpose of diminishing the pleasures of life, but by the contrast, to enhance the enjoyment of the present hour.

A few selections from his odes will serve to evidence the principles of the poet. His first ode, after the manner of poets in general, opens with an address to the genius of his Lyre.

I.*

ON HIS LYRE.

Fain would I tell of the sons of Atreus; I wish also to sing of Cadmus: but my Lyre will with its strings tune only love. Awhile ago I changed the strings, and the whole Lyre; and I indeed was singing the labours of Hercules; but the Lyre re-echoed love. Henceforth, then, farewell heroes! for my Lyre sings love alone.

III.†

ON CUPID.

Once at the hour of midnight, just when the Bear is turning at the hand of Boötes, and all the tribes of speech-gifted men, worn down by labour, lie sleeping; then Cupid, approaching,

A'.*

ΕΙΣ ΑΥΤΑΝ.

Θέλω λέγειν Ἀτρείδας,
Θέλω δὲ Κάδμον ἔδειν.
Ἡ βάρβιτος δὲ χορδαῖς, κ. τ. λ.

Γ'.†

ΕΙΣ ΕΡΩΤΑ.

Μεσονυκτίοις ποθ' ὤραις,
Στρέφεται ὅτ' Ἀρκτος ἤδη
Κατὰ χεῖρα τὴν Βώτου, κ. τ. λ.

knocked at the fastenings of my doors. "Who," said I, "batters my doors? you will interrupt my dreams." But Cupid says, "Open, fear not, I am but an infant. I am all wet too, and have gone astray through the moonless night." Hearing these things, I pitied him; and having quickly lighted up my lamp, I opened the door, and saw indeed an infant, bearing a bow, and also wings and a quiver. And having seated him at the hearth, I warmed his hands in mine; and wrung from his hair the humid water. But he, when cold forsook him, says, "Come, let us try now, if this bow of mine is injured from the wetness of the string." Then he bends it, and strikes me through the midst of the liver, like a gadfly: then he springs up with a loud laugh, "Congratulate me, mine host," said he; "my bow is quite sound indeed, but you will suffer pain at the heart."

XII.*

ON A SWALLOW.

What do you wish me to do for you? what, O chattering Swallow? Seizing, shall I clip your light wings? Are you willing? Or shall I rather cut off your tongue from within, as Tereus did? Wherefore did you carry off Bathyllus from my pleasant dreams, by your morning notes?

XXIII.†

ON GOLD.

If, indeed, abundance of Gold prolonged life to mortals, I anxiously would grasp it firmly; that if Death should come, he might take something and begone. But since to purchase life is not allowed to mortals, why do I lament in vain? Why then do I send forth groans? For if death is decreed by Fate,

IB'.*

ΕΙΣ ΧΕΛΙΔΟΝΑ.

Τί σοι, θέλεις, ποιήσω,
Τί, κωτίλη χελιδών; κ. τ. λ.

ΚΓ'†

ΕΙΣ ΧΡΥΣΟΝ.

Ὁ Πλῆτος εἶγε χρυσὸν
Τὸ ζῆν παρῆγε θνητοῖς,
Ἐκαρτέρεν φυλάτλων κ. τ. λ.

what can Gold profit me? Be it mine to drink! and, quaffing sweet wine, to hold converse with my friends; and pleasantly reclining to propitiate the goddess of love.

XXV.*

ON HIMSELF.

When I drink wine, cares sleep! What are griefs and cares to me? I must needs die, though I desire it not. Why then do I let life run to waste? Let us then drink wine, the gift of the fair Lyæus: for while we drink, cares sleep.

PINDAR—A. C. 435.

The bold and exalted genius of Pindar was encouraged and heightened by the honours he received from the champions and princes of his age; and his conversation with the heroes qualified him to sing their praises with more advantage. At the Olympic games, the garland of the victor was esteemed at a low rate, if not crowned with the never-fading laurel of his immortal song. In an age by no means wanting in honourable patronage, Pindar was the friend of Hiero: nor did it detract from the praise of the noble king of Syracuse, that Attica, the most powerful and polite of all the states of Greece, felt herself indebted to our poet for the honour conferred upon their city in a single line of his to its praise. He was decreed the honour of a statue, and the favour of his eulogy Athens herself publicly acknowledged. No one was ever more honoured and admired while living than Pindar, as

KE'.

ΕΙΣ ΕΑΤΤΟΝ.

Ὅταν πινῶ τδν οἶνον,

Εὔδωσιν αἱ μέριμναι, κ. τ. λ.

no one had a more illustrious libation poured upon his ashes. Pausanias tells us, that the character of the poet was really and truly consecrated in his person by the god of poets himself, who was pleased, by an express oracle, to order the inhabitants of Delphi to set apart for Pindar, one-half of the firstfruit offerings brought by the religious to his shrine; and to allow him a place in his temple, where, in an iron chair, he was used to sit, and sing his hymns in honour of that god. This chair was remaining in the time of Pausanias, several centuries after, to whom it was shown, as a relic not unworthy of the sanctity and magnificence of that holy place.

Unhappily for us and likewise for Pindar, those parts of his works which procured for him those extraordinary testimonies from the gods, (or from mortals rather, who, by the invention of these fables, meant only to express the high opinion they entertained of this great poet,) are all lost. I mean his hymns to the several deities of the heathen world. And even of those writings to which his less extravagant, but more serious and more lasting glory is owing, only the least, and, according to some people, the worst part is now remaining. These are his odes inscribed to the conquerors in the four sacred games of Greece. By these odes, therefore, are we now left to judge of the merit of Pindar, as they are the only living evidences of his character.

The prejudices which have arisen against Pindar, are rather to be ascribed to the want of skill and ability in the translators of his odes, than to any peculiar culpability in the original. Mr. Cowley,

whose wit and force of expression first brought them into repute, has placed himself before all the rest in aiming at Pindaric fire. But in compliment to our poet, the learned Dr. West has observed, that if any modern copyist has resembled them, it is only as it is expressed by the Italian word *caricatura*, a monstrous and distorted likeness.

There are two faults pointed out by Mr. Congreve, in his preface to two odes from the original of Pindar, into which the translators of these odes have generally fallen. The words run thus: "The character of these late Pindarics is a bundle of rambling incoherent thoughts, expressed in a like parcel of irregular stanzas, which also consist of such another complication of disproportioned, uncertain, and perplexed verses and rhymes. And I appeal to any reader, if this is not the condition in which these titular odes appeared. On the contrary, (adds he) there is nothing more regular than the odes of Pindar, both as to the exact observation of the measures and numbers of his stanzas and verses, and the perpetual coherence of his thoughts. For though his digressions are frequent, and his transitions sudden, yet is there ever some secret connexion, which, though not always appearing to the eye, never fails to communicate itself to the understanding of the reader."

Among the many charges brought against Pindar, three may be selected as possessing some claim to our attention, not because they are too obstinate to be refuted, but because they are the likeliest of any others to be urged. The first is, that of irregularity in point of metre.

Now, it only requires the reader to be but acquainted with the nature and construction of a Greek ode, to see the futility of any reasonable objection on this head. The subject of Pindar's odes, at least of those which we possess, are generally eulogies sung in honour of great men, heroes or princes; as such they claim an adulatory licence, which, on the score of compliment, the genius of the song will forgive. Yet in this instance no liberty is taken with the metre, but only by a pleasing variation affects the arrangement of the subject. Thus, instead of wearying his muse with a long and insipid detail of the praises of his hero, and dwelling throughout the whole poem upon the individual excellences of the man, the poet would digress; and, in order to give his poem due length, have recourse to other circumstances, arising from the family or country of the conqueror, from the games in which he had come off victorious, or from the particular deities who had any relation to the occasion, or in whose temple the ode was intended to be sung. These and many other particulars, which would present themselves to an attentive observer, gave hints to the poet, and naturally induced new ideas, which, when expressed, would evidently at this distance of time and place, appear both extravagant and unaccountable. "Upon the whole," observes Dr. West, "I am persuaded that, whoever will consider the odes of Pindar with regard to the manners and customs of the age in which they were written, the occasions which gave birth to them, and the places in which they were intended to be recited, will find little reason to

censure Pindar for want of order and regularity in the plans of his compositions. On the contrary, perhaps he will be inclined to admire him for raising so many beauties from such trivial hints, and for kindling, as he sometimes does, so great a flame from a single spark, and with so little fuel.

There is still another prejudice which has been urged against Pindar's odes, which exists in a wrong idea formed by those who are not thoroughly acquainted with ancient history, of the personages to whom his poems were principally addressed; and may be induced to think meanly of the odes, in consequence of an improper estimation they may have put upon the characters of the conquerors and the champions at the Grecian games.

The characteristic beauties of Pindar are, observes a translator of his odes, a poetical imagination, a warm and enthusiastic genius, a bold and figurative expression, and a concise and sententious style. And the character of the poet may be gathered from the very faults imputed to him; which are no other than the excess of very great and acknowledged beauties: and so free is he from any thing like far-fetched thoughts, that it is doubtful whether even a single antithesis exists in all his odes.

Longinus, indeed, confesses that Pindar's flame is sometimes obscured, and that he now and then sinks unexpectedly and unaccountably; but he prefers him with all his faults, to him who maintains a continued tenor of mediocrity, and but rarely soars.

CHAP. IV.

HESIOD.

The fame of Hesiod is that of a sweet poet—his style musical and agreeable: and in this particular, perhaps, less merit attaches itself to the *Theogony* than to any other of his works; although in point of relation it is allowed the credit of a correct poem. He dwells with ecstasy upon the efforts of his hero, who, for ever changing, is at one time a god, at another warm with all the aspiring hopes of a demigod. The picture which he pourtrays to the mind in the wars of the Titans, though rarely partaking of the force and effect which mark the character of his illustrious contemporary, is, nevertheless, a correct delineation of that romance of which we can form no clear conception; and which has produced hosts of metaphors, which lie scattered in the pages of the *Paradise Lost*. His “*Dies et Opera*” twines an immortal wreath about the poet’s brow. It is in this poem that we see happily blended, a pleasing power of narration and correct doctrine combined with firm principle: for while

* Hesiod is supposed to have been born at Ascra, a town in Bœotia. He is placed by some thirty, by others one hundred years after Homer. But, according to Varro and Plutarch, he was contemporary with this illustrious poet, and even obtained a poetical prize in competition with him. By Quintilian, Philostratus, and others, he is placed before Homer. Howsoever his chronology and rival merits may be contested, the general voice of antiquity is, that he lived during the time of our bard, and was murdered by the sons of Zanyctor, of Naupactum, and his body thrown into the sea; but, in some remarkable manner being thrown upon the coast, was recognised by the poet’s dogs, in consequence of which his murderers shared the same fate.

he describes the labours of the oxen, and charms us with those beautiful tropes in which he paints his rural scenery, his moral precepts and pleasing inferences drop from the lips of the old man, in a stronger strain of rhetoric than the eloquent effusions of a Socrates, or the sublime admonitions of a Plato.

CHAP. V.

REMARKS UPON THE EPIC POETRY OF THE ANCIENT GREEKS.

A concise, but general view, of what we understand by that species of verse termed epic, may serve to illustrate our subsequent observations upon its more particular nature.

That a people rising to eminence in the republic of letters, should feel a generous emulation to surpass the productions of their ancestors, and establish in some form and principle the unpruned efforts of an earlier period, our own experience of things will bear ample testimony. The human mind is the cradle of reason, the grand depot of philosophy; for every active mind, if it be enquiring, cannot cease to be philosophic. It was in such a soul fraught with ideas unfashioned and unformed, yet possessing nerve and fire which, when acted upon by a vigorous and lively imagination, taking into account the state of cultivation to which it had already arrived, could not fail to burst out in strains of heroic fervour. Our ideas lead us to conceive, that to spontaneous effusions like these we are to trace the birth of epic poetry,

which Aristotle fully corroborates. In its first stage, it would be rather the expression of a certain blind feeling, than the statement of clear principles. It is not to the trammels of rule and measurement, that we are indebted for this masterpiece of poetry. The history of those early ages, when the gleaming star of day shone upon the mind, would supply subjects in abundance best fitted for minstrelsy ; simple, striking, full of rapid changes and pathetic events, calling forth the characters of individuals into undisguised display, and adjusting them in the fictitious garb of poesy, and strongly awakening the passions of the human mind. Hence the fancy of the bard pours itself forth, awakened by no other prompter save that of a fertile imagination, and deals out a subject most interesting to his audience—the achievements of adventurous warriors in search of plunder, of a mistress, of a settlement, or of simple glory ; the praises of a Hercules or a Theseus, a hero or a knight errant, braving dangers and sufferings for the sake of public good ; and other subjects similar in nature, intermingled indeed with much supernatural fiction, but such as the opinions of the time rendered credible ; and which is in fact little more than a translation into the language of poetry, of a crude and half unconscious philosophy of a simple age. These strains, as they became formed, or rather say cramped, after the rules of art, were more complex in diction and rhythm ; and a greater variety of adventures is embraced within the compass of a single lay. Hence it may be, that many were the authors in that period, whose utmost efforts to

heroic excellence merited but the appellation of a praiseworthy attempt, when placed in competition with the great father of epic verse. We have no warrant to conclude that Homer himself was the pupil of any detailed formulary, although he has succeeded in establishing a most unalterable code of rules, which, howsoever they may be the subject of modern comment and emendation, are themselves the noble parent of every thing valuable in the erudition of the unfledged criticism: for he was born rather to give, than to be subservient to rule. They are, notwithstanding the theory of particles to which they have been made subservient, and which principles are deduced from an examination of the various parts of the poem, and unhappily subjected to one unalterable test—they are, we say, a lasting monument of the superior excellency of the poet's muse. Epic poetry, thus originating, rose to early perfection, and continued to flourish through many ages; although of its productions, except of the Homeric poems, as we have before observed, nothing but mere fragments remain. Aristotle, in the little, comparatively speaking, which he has advanced upon epic verse, (for the bulk of his attention appears to have been directed to comedy and tragedy,) has called Homer a good poet.

We may, however, be asked, what is an epic poem? The question, if we take popular opinion and modern practices to be our guide, may be answered without much difficulty; but a search into the truth of things will involve the question in more intricacy. It appears to us that there are two kinds of epic poems, one genuine, the other

illegitimate ; one naturally resulting from a certain state of cultivation, and happy predisposing circumstances ; the other the birth of an after period, and the product of a more refined state, originating from the endeavours of learned men, in an un-poetical age, to emulate the glory of their predecessors, by reconstructing, in a more elaborate and ornate manner, the outward form and circumstances of the old epic, long after the peculiar spirit, which had created and given significance to those externals, was gone.

In the former of these classes we think we may safely range Homer, the father of epic poetry ; and in the latter class his contemporaries and others, whose names and writings have consequently not appeared above the horizon of mediocrity.

HOMER.*

The higher powers and lofty genius of Homer, emanating from a fulness of soul, like the chaste beams of the sun rising upon the face of things, extended its orb, and gave to its contemporaries

* No less than seven illustrious cities contended for the honour of having given birth to this most eminent of all the Greek poets. The time and place of his birth—the circumstances of his youth and the more minute actions of his life, yet remain in a state of obscurity. Some suppose his era to have been 168 years after the Trojan war—others 160 years before the foundation of Rome. According to Paterculus, 968 A. C.—to Herodotus, 884 A. C.—and the Arundelian marbles, 907 A. C. He was called Melesigenes, because supposed to have been born on the borders of the river Meles. The inhabitants of Chios boast of showing a place on that island where he kept a school : they also celebrated a festival every fifth year in honour of the poet. Medals were also struck, representing him sitting on a throne holding his Iliad and Odyssey. The inhabitants of Cos would have it that

but the faint semblance of a twinkling light. He swells his own sphere with profusion, and deems no theft profane which adds to his own brilliancy. He turns his lyre to the listening breeze; and while the muses make their homage at his shrine, he alone seems unconscious of his power. To the beauty of his style he adds the finest powers of utterance: and his lofty strains of eloquence produce a more pleasing effect when adorned with his metaphor. To subject him to the fetters of rule would be a vile imposition upon the claims of merit. The magic running through his verse is but accounted for in the peculiar circumstances of the man. He sprung up to gild a scene as yet uncreate. Longinus observes, that the real faults of Homer are more than overbalanced by his superior beauties: and Quintilian, in descanting upon the merits of Homer and Virgil, has said of the former, that he rises with more force than his Roman competitor, but sometimes overflows; indeed that vividness of fancy and power of invention, which are the peculiar features of a highly wrought imagination, at times betray the poet into excess, even before he may be aware of

he was buried there: the Cyprians claimed also the honour of his birth. Pisistratus, the tyrant of Athens, is supposed to have been the first who collected and arranged his poems in the manner in which they now appear to us; but to Lycurgus we are indebted for the preservation of them. Homer is supposed by Clemens Alexandrinus to have got the plan of his poems from an illustrious rhapsodist of that period; and of whom he makes honourable mention in his first poem styled the *Iliad*: but this, in the mind of the literati, is but estimated as a mere supposition. It was in Asia, says Plutarch, that Lycurgus found the works of Homer, which he compiled and digested into a regular volume: whereas as yet they had merely episodes of that famous author's poems, which were much esteemed by his countrymen.

having outstepped the bounds of moderation. His scenes are as varied as his descriptions are beautiful. He has furnished us with an instance of the sublime, in the potency which he gives to the majestic motion of Jupiter's head, by which he makes the earth to tremble. That boldness, which is the leading trait of the epic muse, is here dealt out with wonderful effect.* He next indulges in historic strain, in the narration which Diomed is made to give of his family. The flow of his language is truly natural and pleasing.

"I boast myself (says the hero) the son of Tydeus, who under a mound of earth lies concealed at Thebes. Three brave lads were born to him at Portheus; the one, equestrian Ceneus, leads his days at Pleuros, but at the lofty Calydon the other two. My father's sire was excellent above the rest in valour, and there he dwelt, after well wearied and fatigued with doing penance to the ghost (of murdered Melus.) He settled then at Argos, and betrothed Deiphobe, the daughter of Adrastus. He wed into a rich family; for many a fertile field, and many a well stocked orchard, had he in dowry with his girl; and a good flock of sheep besides was in the smiling bargain. In handling the spear he surpassed his countrymen: but of this we are well aware, because it is so true."†

Affecting in the extreme is the manner in which Achilles acts to the aged Priam, when supplicating our hero on behalf of the body of Hector. Raising from the ground he caressed him; and stroking his gray hair and silvery beard, speaking of his sons, the old king addresses him:

"Fifty there were when the sons of the Greeks assembled: nineteen were the nourished of one mother: the rest my

* Ἡ καὶ κυανέῃσιν ἐπ' ὀφρύσιν νεύσε Κρονίων κ. τ. λ.

Iliad. α', 528.

† Iliad. β', 114.

women bore to me in my house.* But one, before all the rest, dear unto me : him thou hast slain, even Hector, fighting for his country. For his sake do I approach the ships of the Greeks, to redeem him of thee. Reverence the gods, O Achilles ! I am indeed the most miserable of men ; for sure it never was that any father kissed that hand which was once raised to the slaughter of his son (or sons.)”†

Our hero seems no way insensible to the merits of old Priam’s case ; but raising (as we before observed) from his supplicating posture, he caressed him : then stroking his gray head and silvery beard, thus spoke :

“ Ah unhappy man ! indeed thou hast borne many grievous things ! How is it notwithstanding that thou hast dared, unattended and alone, to come near unto the ships of the Greeks, in the presence of that man who has slain thy numerous and illustrious sons ? Surely thine is a heart of steel. Come, then, and trust in that thou hast ; for it is fit that we should grieve ; nor ever is the loss of grief regretted. For such is the high decree of Heaven, that they alone who bear the ills of life, shall find release at last. For in the temple of Jove are two urns, the one of blessings, and the other of ills, the fatal source. Hence the cup of life he fills : to whom the thundering god, in due measure mingling, both may give, he sometimes happens ill and sometimes well : but he whose draught is ill, becomes most hated and dishonoured by the gods, and by his fellow-men despised, he wanders to and fro. Thus indeed Peleus, my sire, has had illustrious gifts : for who more than he has lived in fame and wealth, from the first hour he saw the sun ? An empire, and an happier gift of heaven he had, a bride, whose virtues were divinely given ; but then one ill, (which tempers all the bliss of man,) it was his to

* Or, perhaps, as the words ἐν μεγάροις may also be rendered *temple*, it may not be improper in this place to assign to it that signification, since the ancients found it very convenient to envelope the odium attendant upon illegitimacy, in the cohabitation of a god.

† Iliad. ω', 495—506.

share; no son save one, and he the heir consigned by Heaven to die in an inhospitable clime, nor ever to fill the throne so honoured by the sire."

Whatsoever might have been the feelings of the old king, when he had heard the sentiments of Achilles, we are certain that it was a remonstrance which well suited his individual case.

With regard to style, we may observe that Homer seems strictly to have adhered to the doctrine which we now hold: his expressions are never commonplace; for the use of words, with which by usage we have become familiar, tend to degrade style. Hence the most common event, when described in a figurative form of speech, assumes fresh features, and preserves no more the order of an every-day theme. Our poet, however, abounds in tropes and figures, which, when used in connexion with some circumstances which, *licentiâ poetarum*, are designed to render the impression stronger and more vivid, we have in part what is termed the magic of his verse.

The speed and swiftness which our poet gives to the horses of Æneas,* and the lively description we have given of them, are circumstances in themselves affording no authority that he was blind; yet Cicero† confirms the generally received account. However, we confess ourselves rather sceptical when we listen to the melancholy cadence, which figures so naturally the horses of Achilles under affliction at the death of Patroclus. A picture so finely delineated cannot fail to add a pleasing feature

* Iliad. 6, 226. † Cic. Tus. Disput. lib. v. n. 114.

to the seventeenth book.* From the battle of the gods,† to the parting of Hector and the beautiful heiress of Aetion,‡ there is such a striking variation of feeling, and a kindly association of every generous sensation, which none but a soul fraught with the liveliest invention could conceive. More we read and more we admire the nicely finished tropes which the mind of our poet has assumed unto itself.

The reply of Antenor to Helen is an instance of that eloquence, of which it may form a specimen. I have, in this instance, taken the advantage of Pope's translation, conceiving it more calculated to carry the force and feeling of the author, than any which I might presume upon giving.

Antenor took the word, and thus began :
 Myself. O king ! have seen that wondrous man :
 When trusting Jove and hospitable laws,
 To Troy he came, to plead the Grecian cause ;
 (Great Menelaus urg'd the same request)
 My house was honour'd with each royal guest :
 I knew their persons, and admir'd their parts,
 Both brave in arms, and both approv'd in arts.
 Erect, the Spartan most engaged our view :
 Ulysses seated, greater reverence drew,
 When Atreus' son harangued the listening train,
 Just was his sense, and his expression plain,
 His words succinct, yet full, without a fault ;
 He spoke no more than just the thing he ought.
 But when Ulysses rose, in thought profound,
 His modest eyes he fix'd upon the ground.
 As one unskill'd or dumb, he seem'd to stand,
 Nor rais'd his head, nor stretch'd his scepter'd hand ;
 But, when he speaks, what elocution flows !
 Soft as the fleeces of descending snows,

* Iliad. 6. † Iliad. 5, 490. ‡ Iliad. 6, 437.

The copious accents fall, with easy art ;
 Melting they fall, and sink into the heart !
 Wondering we hear, and, fix'd in deep surprise,
 Our ears refute the censure of our eyes.*

In an article of the Foreign Quarterly Review, on the works of Hoffman, written, it is supposed, by our celebrated novelist from the north, it is said, (page 63,) Shakspeare had the boldness to intimate by two expressions of similar force, in what manner and with what tone supernatural beings would find utterance ; and he quotes the passage—

The sheeted dead
 Did squeak and gibber in the Roman streets.

Sir Walter Scott should recollect that Homer set Shakspeare the example of this boldness. When describing Mercury leading off the suitors, he says—though in the translation Cowper has given us, it may have lost some of its force—

He led them gibb'ring down into the shades ;
 As in some hollow rock the cluster'd bats,
 Drawn from the chink by force in which they slept,
 Take wing, and, squeaking, flutter all around ;
 So after beauteous Mercury the ghosts
 Troop'd downwards, gibb'ring all the dreary way.†

* Iliad. γ', 204—227.

† ————— ται δὲ τρίζουσαι ἔποντο.

Ὦς δ' ὅτε νυκτερίδες μυχῶν ἀντροῦ θεσπεσίοιο
 Τρίζουσαι ποτέονται, ἐπεὶ κέ τις ἀποπέσῃσιν
 Ὀρμαθοῦ ἐκ πέτρης, ἀνά τ' ἀλλήλῃσιν ἔχονται·
 Ὦς αἱ τετραγυῖαι ἡμ' ἦσαν· ἦρχε δ' ἄρα σφιν
 Ἑρμείας ἀκάκηλα κατ' εὐρώεντα κέλευθα.

Odyss. ω, 5—10.

It is evident that Homer has carried the boldness much further by the simile he introduces on the occasion. But he does not stop here; the squeaking souls pass over the flood of the ocean, by the gates of the sun, and the people of dreams, to where the εἰδωλα καμόντων dwell. It may be remarked, that there is that richness of period, that distinctness, yet peculiarity of idea, embodied so happily in his verse, which are eminently his own. Hence the tact and hurry he has given to Paris, putting on his armour and marching to the field.*

“Nor does Paris tarry long in the lofty palaces : but after having put on his coat of mail—beautiful indeed it was, and inlaid with brass—and with quick step having sought the tumultuous city, he hastened thither; as when a fiery steed, standing in his stall, while from a manger full of richest barley he eats joyously; after a while he snaps the cord that held him there, and with the halter dragging through the plain, his head high in the clouds, and neighing wantonly, while over his limbs he throws his flowing mane, proud in the symmetry of his form; and furiously stamping through the plain, he seeks the accustomed meadow and retreat of horses, and loves the stream where he was wont to go. Thus indeed the royal son of Priam, Paris, stood, refulgent in his splendid accoutrements, near at the gate of lofty Pergamus, just as a cock swiftly passed along, crowing as it were; when, without further notice of the event, he suddenly fell in with Hector, who, not having yet set out, was at that moment talking with his wife.”

The passages which I have selected from the Iliad, it will be allowed, are instances of the

* Οὐδὲ Πάρις δῆθυνεν ἐν ὑψηλοῖσι δόμοισιν·

Ἄλλ' ὅγ', ἐπεὶ κατέδυν κλυτὰ τεύχεα ποικίλα χαλκῶ,

Σεύατ' ἔπειτ' ἀνὰ ἄστυ, ποσὶ κραιπνοῖσι πεποιθώς. κ. τ. λ.

Iliad. β', 503—516.

beauties which are so elegantly scattered through the verses of that poem, though I will not presume to term them emphatically the beauties of Homer. To riper judgment than mine, and a more enlarged acquaintance with the merits of that poet, that decision must be referred. "Figures in general," says an eminent author, "may be described as being that language which is prompted either by the imagination or the passions: and the rhetoricians commonly divide them into two classes—figures of words and figures of thought. Persons may write and speak with propriety who know nothing of the figures of speech, nor ever studied any rules relating to them: yet the embellishments used to adorn an epic poem could in any sense be but very commonplace, were it not for that lustre it borrows from the introduction of a metaphor. The observance of this rule is indeed a tax upon any votary of Parnassus, and is itself a feature deserving of this law, and inseparable from the very existence of the poet: but as regards Homer, the observance of this law is inseparable from the very existence of his poems; since, as to an historian, he makes no pretensions, the truth of which is fully exposed in his account of Bellerophon. Here we may borrow some interesting remarks from the profound researches of Bryant: "At other times," says that writer, when speaking of Homer, "he invented names and characters, and these rendered plausible by some anecdotes with which he embellished them, and the genealogy of the persons concerned. But as these characters are in a great measure fictitious, he seldom rises high in genealogy; generally makes

it terminate very soon in a deity. Thus Idomeneus, of Crete, was the son of Minos, the son of Jupiter. Polypœtes the son of Pirithous, the son of Jupiter. Tlepolemus the son of Hercules. Ascalaphus and Ialmenus were the sons of Mars. Parthenius the son of Hermes. Sarpedon the immediate son of Jupiter; from whom many others are sooner or later descended. Some are represented as the sons of river-gods: among whom we find Menestheus, the son of Sperchius, in Thessaly; and Asius, Axius, Stentor, and Scamandrius, of the like lineage, in Asia and Thrace. Satmus, Iphition, and Æsepus were born of Nais; and Mesthles and Antipho, two Mæonians, of a lake." With the Greeks their days of darkness had been many; and they constituted a period, which, when the dawn of literature had risen upon them, they were ashamed to look back on: they therefore exerted their invention to the utmost in finding out the most consistent fictions, to support the glory to which they aspired, and trace back their political importance through a long series of ages, during the greater part of which they had scarcely any political existence at all.* Hence in the place of matters of fact and correct detail, tropes and figures were used, and became almost the body of the poem. It may, however, be here observed, that no figures will

* From the preservation of Homer's poems by memory, and not from his own writing them down, they were styled rhapsodies, as sung by him like ballads, by parts, and not composed and connected together in complete works, are opinions well known from the ancient commentators; though this supposal seems to myself, as well as to Fabricius, (*Biblioth. Græc. lib. i. p. 269.*) highly probable, p. 785. Joseph. contra Apion.

render a cold and empty composition interesting ; whereas if a sentiment be sublime and pathetic, it can support itself perfectly without any borrowed assistance : in evidence of this assertion, we find that some of the best and most admired passages, in some writers are expressed in the simplest language. To approach Homer more critically, we may remark, that he seems by no means economical in his use of words, if the ground on which he stands with us as a poet of the first order, be not too sacred to be unceremoniously trampled upon by a mere scholiast : and we admit of the apparent irregularities and emendations noticed by critics. It is evident, however, that the admission of the digamma would reconcile many a metrical peculiarity, and would less frequently call up the services of the *ictus metricus*, his common licentiate. A Mr. Williams, to whose industry we are indebted for an excellent guide to Homeric metre, has drawn up a code of laws, which are to be the test of our Poet's obedience ; and in the true spirit of an accommodating legislator, has subjected him to the governance of his own principle, and to the fetters of his own peculiar usages. The religion and philosophy of Homer seem principally to consist in a firm belief in the divination of heroes—that destiny in every sense of the word is unalterable—that the anger of the gods is to be appeased, since all reverses of fortune are attributed to that anger. Yet notwithstanding this imperfect system of theology, the caution of Tydeus to his son Diomed, before he sets out for Troy, is exceedingly interesting as a caution, and deserving of a more enlightened people.

Plato, although he forbade the reading of Homer's works in public, yet would not be without them in his own closet.

It would be an interesting enquiry, whether any allusion in the Iliad and Odyssey is ever made to the Scriptures. Much has been said concerning the correspondence of Alcinous with Solomon, which it may be unnecessary to repeat, were we not continually struck with resemblance, which is so evident between the speeches of Ulysses, when petitioning for relief, and the style of David's prayers, when in distress. In fact, there now exists in the British Museum, in manuscript, an article written by Dr. Bentley, (which paragraph will be found in Barker's excellent edition of Lempriere,) in order to prove that the Iliad and Odyssey were written by Solomon during his apostasy. There is something worthy of observation in the form of the oath made by Juno to Upnos*—she swears by the earth and sea: and the mighty angel described by St. John in the Revelation, placed one foot upon the earth and the other on the sea, and cried with a loud voice, as when a lion roareth.† This oath was made on behalf of her dear Greeks, that the God of Sleep would sit heavily upon the eyelids of Jove.‡ Juno abounds in promises—but in this instance we have no account of her having given a Grace or a throne to her benefactor. However, here we see the positive limits of the pagan deities.

* Τὸν δ' αὖτε προσέειπε βοῶπις πότνια Ἥγη'

Ἄγνε, τίη δὲ σὺ ταῦτα μέγα φρεσὶ σῇσι μενοινᾷς; κ. τ. λ.

Iliad. ξ'. 263, 264.

† Rev. x. 23. ‡ Iliad. ξ'; 235.

The queen of the gods is made to supplicate an inferior power.*

The excellency of Homer compared with that of his contemporaries, seems to have thrown an almost impenetrable shade over the face of letters. It is only upon this principle that we are able to account for the sterility of authors for nearly two centuries after his era. Amongst the earliest who made any figure subsequent to this period, were Alcæus and Sappho; and little notice can be taken of them, since the very scanty relics of their works have not afforded matter of much criticism, and therefore preclude the necessity of any from me. It may, however, be observed, in honour of these writers, that the sweetness and elegance of their numbers

* Notwithstanding the great proficiency of the ancient Greeks in other arts, they appear to have been ignorant of what in our times is considered indispensable to social intercourse: the use of money seems not to have been known amongst them. They carried on their traffic principally by barter, as appears from the following passage:

Ἔνθεν ἄρ' οἰνίζοντο καρηκομόωντες Ἀχαιοί,
Ἄλλοι μὲν χαλκῷ, ἄλλοι δ' αἰῶνι σιδήρῳ,
Ἄλλοι βίνοις, ἄλλοι δ' αὐτοῖσι βόεσσιν,
Ἄλλοι δ' ἀνδραπόδεσσι·

Iliad. ή, 472—475.

Each, in exchange, proportion'd treasure gave;
Some brass, or iron; some an ox, or slave.

Also, in the instance of Glaucus, exchanging his golden armour, worth one hundred head of oxen, with Diomed, for his brazen armour, worth but nine:

Ἔνθ' αὖτε Γλαῦκῳ Κρονίδης φρένας ἐξέλετο Ζεὺς,
Ὅς πρὸς Τυδείδην Διομήδεα τεύχε' ἔμειβε,
Χρύσεα χαλκείων, ἑκατόμβοι' ἐννεαβόλων.

Iliad. ζ', 234—236.

Again, when Agamemnon endeavours to appease the anger of Achilles, by the offer of sumptuous presents, he presents him with a magnificent list of cities in his gift; and in order to describe the

were proverbial ; and theirs being of lyrical measure, they have happily immortalized themselves by associating their own names with that species of verse.

value of them, is obliged to have recourse to the vague epithets of *εὖ ναιόμενα, ποιήσσαν, βαθυλείμονα, ἀμπελόεσσαν*. Now, had Homer's heroes understood any thing of coinage, all this circumlocution would have been avoided, and would have presented us at once with a clear statement of the yearly revenues.

From the poems of Homer, the Greeks appear to have been in a great measure in possession of our arts, our ideas of policy, our customs, our superstitions. Although living at so remote a period, they enjoyed many of our luxuries ; although corrupted and debased by the grossest religious codes, they entertained many of our notions of morality. The most skilful artisan, and the most enlightened sage, may, even in our days, find in his poems always an incitement to curiosity, and frequently a source of instruction. It is no romantic commendation of Homer, says Mr. Blackwall, to say that no man understood persons or things better than he ; or had a deeper insight into the passions and humours of human nature. He represents great things with such sublimity, and little ones with such propriety, that he always makes the one admirable and the other pleasant.

In the best of the ancients we observe obscurities ; yet they do not proceed from want of taste and confusion of thought, or ambiguous expressions—from a crowd of parentheses or perplexed periods ; but either the places continue the same as they were in the original, and are unintelligible to us only by reason of our ignorance of some of those times and countries, or the passages are altered and spoiled by the imprudence of transcribers, or the want of skill on the part of those who arrogate learning. In many instances a various reading may happily discover the sense of the author ; which, for the removal of some small mark of distinction into a more suitable place in the sentence, or a slight alteration in the position of a single word, has created obscurity.*

* Mr. Williams, in his corrections of metrical errata, has adduced passages from Homer, which he conceives first suggested what may appropriately be termed "the theory of the particles;" which supposes that, in the first transcription of the Homeric poems, certain marks understood by the parties for whom the copies were designed, were employed for the particles *ἄρα, ἄρ, ῥα, γε*, which are not essential either to the sense or the grammatical construction, but are intended to add emphasis to the words or expression to which they are joined ; of which marks it is reasonable to imagine that the

CHAP. VI.

HISTORY—ITS EARLIEST ANNALS, NATURAL DIS-
CREPANCIES, AND PRISTINE IMPORTANCE.

Some few years after the poetical period of the Iliad and Odyssey, another order of writing was attempted. Dunbar observes, that the writing of prose was very uncommon before the time of Herodotus. It was first cultivated in Ionia by the philosophers, and but slowly; then by the historians Hecataeus, Hellanicus, Charon of Lamp-sachus, and Xanthus of Lydia. Now we may readily suppose, that as Homer overwhelmed the

primitive transcribers occasionally lost sight, as also that sometimes when their spirits were fresh, they treated the insertion of the particles themselves and the use of the marks with indifference. At the period of the arrangement of the poems, these marks could scarcely have been intelligible; and hence, in order to restore what was conceived to be metrical propriety, alterations may in many places have been made by unskilful and comparatively illiterate persons, whilst in others the defective readings may have been continued. (Class. Jour. No. lxxv.) And from these passages it will be seen in what a latitude these particles are used in the Iliad and Odyssey; and it may be safely affirmed, that in the introduction of these particles, more than one half of the metrical anomalies that disgrace our present copies of the poems, may be easily and satisfactorily removed.

Perhaps it may not offend the taste of the critical reader, if in this place we adduce another instance or two to the foregoing observation. The latter part of the 32d verse of the Hymn of Callimachus on Apollo was in the first editions thus:

Τίς ἄν ὄρεα Φοῖβον ἀείδοι;

Who can sing of Phœbus in the mountains?

Which was neither sense of itself, nor had any connection with what preceded. But by the emendation adopted by Mr. Stephen, the sense is adjusted without altering a word in the sentence.

To this laudable end many critics have laboured with considerable success; but perhaps to none are we more indebted than to the efficient services of Dr. Bentley, who, uniting the qualities of a sound and discerning critic with those of a clear and vigorous writer, has merited infinite praises of the scholar, for his performances upon the classics.

mediocrity of poets, so Herodotus, by the lustre of his superior brilliancy, threw the others into the shade: hence he is emphatically the historian of his age. Having come to the period when the Greek language assumes a new feature in the form of history, it may be well to observe, that no authors are recorded of any respectability much earlier than the Persian invasion; and they differed amongst themselves—Hellanicus disagreed with Acusilaus, Acusilaus found great fault with Hesiod, Ephorus exposed the numerous faults of Hellanicus, Timæus those of Ephorus; and he, whom Mitford so emphatically terms “the honest historian of his age,”—“the prince, the father of history,” is scarcely credited in some of his relations. He has been accused of having made incorrect statements,*

* It well deserves to be considered, that Josephus says that all the following Greek historians looked on Herodotus as a fabulous author; and, presently, (sect. 14.) how Manetho, the most authentic writer of Egyptian history, greatly complains of his mistakes in Egyptian affairs; as also Strabo, (b. xi. p. 207,) the most accurate geographer and historian, esteemed him such; and Xenophon, the most correct historian in the affairs of Cyrus, implies, that Herodotus's account of that great man is almost entirely romantic. See Notes on Antiq. b. xi. c. 11. sect. 1. and Hutchinson's Prolegomena to his edition of Xenophon's *Cyropædia*: and that we have already seen in the note on Antiq. b. viii. c. 10. sect. 3. how very little Herodotus knew about the Jewish affairs and country, and that he greatly affected what we call the marvellous, as M. Rollin has lately and justly determined: whence we are not always to depend on the authority of Herodotus, where it is unsupported by other evidence; but ought to compare the other evidence with his, and, if it preponderate, to prefer it before his. I do not mean by this, that Herodotus wilfully related what he believed to be false, (as Ctesias seems to have done,) but that he often wanted evidence, and sometimes preferred what was marvellous, to what was best attested as really true.—Joseph. contra Apion. p. 785.

and not unfrequently gross omissions.* With regard to the former of these accusations, it is but fair that his own words should be the test of his veracity. "Let every one," says he, "make use of his information as far as the circumstance may appear probable to him; but I am determined to write minutely whatever I have collected from their report." He repeatedly informs us, that what he transmits with respect to Egypt, he heard from the mouth of the Egyptian priests;† and, as if he thought even the sacredness of their profession could not screen them in some instances from the imputation of falsehood, he made the preceding caution in order to call in question their authority. He wrote in a dialect of Attica, and his style is considered smooth and elegant, without any exalted ideas or poetical pictures which so much encumber the narrations of an after writer. It is no unmeaning compliment when we say that he wrote with Attic purity. The Jewish historian, in endeavouring to account for the inaccuracies and

* The Grecian historian has omitted the very mention of a calamity that fell upon Egypt, which was predicted by Jeremiah, chap. xlv. 13, viz.—that Nebuchadnezzar, king of Babylon, should come and smite the land of Egypt; and this prophecy received its dreadful accomplishment 573 years A. C. Of this calamity, however, Herodotus, who flourished little more than a century afterwards, has made no mention: his silence has given rise to a remark of Scaliger: "*Quod perspicue indicatur Jeremiæ id Herodotus ignorabit: quia sacerdotes illi Ægyptii, qui ei suscitanti de rebus Ægyptiacis respondebant; cætera quæ ad illorum ignaviam, servitutem, et tributa, quæ Chaldæis pendebant, tacuerunt.*"—Scaliger in Fragment. p. 11.

† Τοῖσι μὲν νυν ὑπ' Αἰγυπτίων λεγομένοισι χάσθω ὅτεφ τὰ τοιαῦτα πιθανά ἐστ' ἐμοὶ δὲ παρὰ πάντα τὸν λόγον ὑπόκειται, ὅτι τὰ λεγόμενα ὑπ' ἐκάστων ἀκοῇ γράφω.—Herodot. lib. ii. cap. 123.

disagreements above cited, as the prevailing sin with writers of that early period, observes that the first and most powerful cause was the want of public documents, a want which both occasioned errors and allowed the Greek writers to falsify with impunity. Hence *Græcia mendax* was a common phrase in Rome. Even among the Athenians, the oldest of the public records was the laws of Draco,* who was born a little before the usurpation of Pisistratus, which event the Parian marbles fix 625 A. C.

In the earliest ages, every event that excited any degree of interest in the minds of the people, was wrought up in verse, and in this manner transmitted to posterity. Any other circumstances of a public nature were preserved with a care proportioned to the importance of them; hence some were engraven on brass, or marble, others stamped on medals. In this manner an imperfect account of former events was handed down, and the memory of some remarkable occurrences preserved; and these, slight as they were, afforded means whereby, at an after period, to form a regular code or history of events. Those historians, or annalists, who are made mention of prior to the time of Herodotus, confined themselves to the history of a single city or state, and endeavoured to heighten the respectability of their founders as much as possible; and for this purpose had recourse to those fictions and fabulous legends, which in the end generally find their origin in a deity.

* Alwood's Lit. Antiq. of Greece, p. 41.

HERODOTUS—500 A. C.

This historian was born at Halicarnassus, and at an early period of his life fled to Samos, when his country laboured under the tyranny of Lygdamis, and travelled over Egypt, Italy, and all Greece. He returned from his exile, and in the thirty-ninth year of his age was an active instrument in dethroning the tyrant of Caria, for which service he was but very ill requited by his countrymen. After the completion of his travels he returned to the island of Samos, for the purpose of digesting his information into something like the form of a regular history of the country, customs, literature, and manners of the people with whom he had made casual acquaintance. His history contained an account of the ancient dynasties of the Medes, the Persians, the Phœnicians, the Lydians, the Greeks, the Egyptians, and the Scythians. He met with the envy of his countrymen, not long after his return, and consequently found it necessary once more to flee his country, and seek refuge in Greece. It was on this occasion that, happening to arrive during the celebration of the Olympic games, he read his history before the assembly. It was received with great marks of satisfaction from the audience, and each book was decreed the honourable appellation of one of the muses. Some time after this he repaired to Attica, and read his history before the audience assembled, during the celebration of the feast in honour of Minerva, at Athens. Not long after this he accompanied a colony of

Athenians to Thurium, in Magna Græcia, where our historian is supposed to have laid his bones. The history of Herodotus was upon a more extensive plan than that of any subsequent writer; as for any preceding, we have before adjudged him to be without compeer. He is accused by some of having made incorrect statements, and not unfrequently gross omissions. "It is my duty," says Herodotus, "to report what is reported, not, however, that I am obliged to give credit to all; and this observation I would have applied throughout the whole history."*

Much allowance also ought to be made for the casual inaccuracies which we meet with in his history; and they may, with greater propriety, be attributed to the circumstances of the times in which he lived, than to the historian who is convicted of them. It is necessary, therefore, before we doubt the veracity of Herodotus's history, to weigh well the principle upon which he professes to have written: he will then appear to be at once exonerated from the severity of the critic and stigma of falsehood; since it is for us to decide, whether he be speaking upon his own authority, or on that of others. Our historian availed himself of every opportunity of obtaining correct and incontestable data. He carefully consulted their monuments, inscriptions, and historical chronicles. Cautious of adopting traditions without sufficient authority, he spared no pains to obtain all possible evidence

* Ἐγὼ δὲ ὀφείλω λέγειν τὰ λεγόμενα, πείθεσθαι γε μὲν ὧν οὐ παντάπασιν ὀφείλω· καὶ μοι τοῦτο τὸ ἔπος ἔχεται ἐς πάντα.—Lib. ἡ, 57, 61.

to warrant a correct inference. Thus he informs us that he travelled from Memphis to Heliopolis, and from Heliopolis to Thebes, expressly to ascertain whether the priests of the last two places would agree with those of Memphis.*

D'Anville and Rennell, among geographers; Shaw, Parke, Browne, Belzoni, among travellers; Cuvier among naturalists; all bear their powerful testimony to the astonishing accuracy of the father of history. But perhaps the greatest proof that can be adduced of the veracity and impartiality of Herodotus, is the recitation of his history before the public at the Olympic games.

The acquaintance which he had formed with the most famous countries, and the most valuable things in them, and the knowledge he had obtained of the most considerable persons of the age, qualify him in some degree to write the history of the Greeks and barbarians, since his history presents the reader with all the antiquities of Greece, and casts a light upon all her authors.

THUCYDIDES—471—391 A. C.

Thucydides was born at Athens, and descended from the famous general Miltiades. He was but sixteen years of age when, accompanying his father Clotus to the Olympic games, he heard Herodotus read his history. He had hitherto evinced considerable desire to excel in every exercise of an athletic and gymnastic nature, which chiefly occupied the attention of his contemporaries; but

* Ἐθέλων εἰδέναι εἰ συμβήσονται τοῖσι λόγοισι τοῖσι ἐν Μέμφι.—Lib. β', 3.

the applause which was awarded to the efforts of the historian, kindled in the mind of Thucydides a generous emulation, and prompted him to the attainment of that excellence which was the praise of his countryman. Some time after this he entered the army. During the progress of the Peloponnesian war he was commissioned to relieve Amphipolis, a town between Macedonia and Thrace, and surrounded by the Strymon, a river which separates Thrace from Macedonia, and falls into the Ægean Sea, but the quick march of Brasidas thwarted his attempts. This failure in his expedition was the cause of his banishment. But retiring to Thrace, he was happily thrown into a more direct line for the attainment of that particular and local information, which is so accurately detailed in his history. The great objection urged against the narrations of Thucydides, is that peculiarity of style which leads him to deal out the particulars of events in a never-ending concatenation of circumstances, which is apt not unfrequently to divert the attention of the reader from the source or thread of the relation. He was an eye-witness of the events which he records, and this may be some plea for his perhaps otherwise too frequent digression into the minutiae of his narrations. Thucydides was more desirous of communicating information than attentive to grammatical accuracy, since his errors in the latter case are not unfrequent. That his style of writing has more claims to elegance and rhetorical nicety than that of Herodotus, is but a concession due to his superior advantages; yet let it be remembered, that the

former had his tutor Antiphon to instruct him in composition, and Anaxagoras to teach him the art of thinking: hence he is more lofty and luxuriant. Although his ideas appear to flower irregularly, and to be not quite so easy in point of sentiment as those of his great predecessor, nevertheless he has more claims to accuracy and beauty of style, than either of the two historians. His fidelity as an historian, is enhanced by his ocular demonstration of the facts which he records. That he was thoroughly acquainted with his subject, is evident from the familiar and masterly manner in which he handles the various parts of it. He is profound, just, and impartial. The reflections which Thucydides makes upon every plan that was proposed, bespeak his skill as a general, and judgment as a political economist. The frequent laconicisms made use of in his harangues, which, by the way, are the philosophical part of his writings, cast a degree of obscurity over the meaning of the historian. He is generally introduced by succeeding writers, as addressing himself to the passions and feelings of men, in which situation he greatly excelled. Demosthenes is said to have been a great admirer of Thucydides: in fact, the fire of his descriptions, the conciseness, and, at the same time, nervous and energetic matter of his narratives, may in no small degree be traced in the Philippics. He was recalled from exile, and died at Athens, in the eightieth year of his age, 391 A. C.

The history of Thucydides is comprised in eight books, and is an authentic account of the Peloponnesian war up to the period of his death.

XENOPHON—449—359 A. C.

Xenophon was a citizen of Athens, son of Gryllus, born about 449 years A. C. He is distinguished for his very early attachment to Socrates. He had an excellent opportunity of becoming thoroughly acquainted with the character of that great philosopher; and much to the honour of his youth, it will appear hereafter, that his improvement in the sublime example of his master was deserving of the advantages he enjoyed. He became early initiated into the principles and doctrines of Socrates, and, as might be fairly supposed, imbibed his more peculiar ideas and sentiments. The philosopher also seems to have been much pleased with the prepossessing and amiable disposition of his youthful enquirer, and nourished him carefully with the genial milk of his muse. At the age of twenty-six, and during the Peloponnesian war, he accompanied his great master in a military expedition, and his safety in the battle was owing to his own military valour and intrepidity. However, ambition and the persuasive voice of glory, induced him to disobey the wishes of his great master; since, when the younger Cyrus was preparing to make war upon his brother Artaxerxes, he together with other noble-minded Athenians, felt the risings of that generous principle, which prompted him to espouse the cause of youthful ambition. His friend Proxenus accompanied him in this expedition, about which he was desired by Socrates to consult

the oracle of Apollo; however, at the death of Cyrus and the treacherous murder of the Grecian generals, he was selected from amongst the officers to conduct the troops home, who are supposed to have been three hundred leagues wide of their country. The dangers through which he passed, the perils he avoided, and adventures attendant upon the retreat of the ten thousand, he has carefully detailed in his work, entitled the "Anabasis;" and in this, like the author of the Commentaries on the Gallic Wars, he was the historian of his own exploits. In his "Memorabilia" he has carefully preserved the axioms and doctrine of his venerable master; the most grateful tribute which an affectionate pupil could render to the memory of his much esteemed preceptor. "This work," observes Mr. Dunbar, "is the best account which we have of the life and doctrines of Socrates, since it was penned for the specific purpose of vindicating his much injured master from the false aspersions of his enemies, as well as to communicate other local information connected with the state." His "Helenica," or continuation of Thucydides' History of the Peloponnesian War, falls short of the accuracy which marks some other of his performances. The information with which his colleague stored his mind—the vigour and energy which shine clearly in his descriptions—and, above all, the profoundness of thought, which are leading features in his history, are comparatively absent in the continuation by Xenophon. In his "Cyropædia," or an account of the life and actions of the younger Cyrus, according to the judgment of Cicero, he seems rather to

draw the model of an accomplished prince and of a perfect government, than to adhere strictly to historical truth. There is an accommodation of sentiment and accordance of feeling in this performance, that strongly mark the courtier. In this we may trace the nicely arranged compliments of a Roman poet, and a constant attendant at the court of Augustus. The style of the *Cyropædia* is so perfectly easy and captivating, as scarcely to fail of pleasing even the scrutinizing, how much soever the fact of its being a court compliment may detract from the real merits of the piece. We are sensible that the author's observations upon the formation, support, discipline, and conduct of armies, containing excellent views of policy and admirable principles of government, render it well worthy the perusal of the soldier, politician, and philosopher.

How artful is the manner in which the historian has introduced his excellent lecture against drunkenness! Putting his sentiments into the mouth of a child, and disguising his ideas under the veil of a little story, he has made of Cyrus the lecturer, when otherwise he might have employed a grave and philosophic air. Little doubt remains as to its being solely the invention of our historian, and it is in this sense that we may understand what Tully* has said of this admirable work;—that the author has not pretended to follow the strict rules of truth and history, but designed to give princes,

* *Cyrus ille a Xenophonte non ad fidem historiæ scriptus, sed ad effigiem justî imperiî.*—*Ad Qu. Frat. lib. i. epist. 1.*

in the person of Cyrus, a perfect model of the manner in which they ought to govern their subjects. That is—he has added to the substance of the history, which is very true in itself, for the purpose of exalting its beauty, and to serve for instruction to mankind. The history of the little Cyrus turning cup-bearer, which shows how dishonourable drunkenness is to princes, is far better than all the precepts of philosophers.

However, to set the merit of Cyrus in a better light, we need only compare him with another king of Persia—I mean Xerxes, his grandson, who, hurried on by an absurd motive of revenge, attempted to subdue Greece. We see the latter surrounded with whatever is held most in esteem, and glitters most in the eyes of men; being sovereign of the largest empire at that time in the world, having immense riches, and forces by sea and land in almost an incredible number. On the other hand, we may look upon Cyrus as the wisest conqueror and most accomplished hero mentioned in profane history. He evidently wanted none of those qualities that form the great man: he had wisdom, moderation, courage, greatness of soul, noble sentiments, a wonderful dexterity in directing the will and conciliating affection, a profound knowledge in all branches of the art of war, and extensive understanding, supported by a prudent resolution in forming and executing great projects.

The style of Xenophon possesses all the politeness of a studied composition, and yet all the freedom and winning familiarity of elegant conversation.

CHAP. VII.

THE ORIGIN, FORMATION, AND NATURE OF THE
GREEK DRAMA.

After letters, if we may be allowed the expression, had forced themselves upon Greece and formed poets and historians, and, in one sense of the word, philosophers, we find her emulate the dramatic muse. Of the ancient sacred rites many were performed by women; consequently we often find a chorus of women in the Greek drama.

The drama was at first merely prologue, and was not therefore dramatical: and if we substitute Hercules, Agamemnon, and Theseus, for Thomas à Becket, we have the original form of the Greek drama, when it assumes its more moderate character, as performed on the feasts of Bacchus, for the subject was generally Bacchic: and we suppose the mystic tale, related by the god himself, by Semele or Pentheus, or by some other Dionysiacal character, as far as the intervening chorus allowed it to be thus considered; such as those who, while they burned the incense upon the altar, and poured libations and performed other rites, sometimes addressed themselves to the actor in terms of sympathy, and sometimes to the audience. That part of our playhouses which is occupied with fiddles, &c., had the high altar of Bacchus richly ornamented and elevated, while around it moved the chorus, in solemn vestments, with crowns and incense, chanting at intervals their songs.

One Chœrilus (history informs us) had first the honour of being styled a tragic poet. The praise of acting the comedy is given to Thespis, A.C. 536, (a native of Icaria, in the parish of Athens,) who, in his ambulant car, traversed the country; and who, it may be remembered, Horace very ludicrously represents, together with his companions, as having their features besmeared with vine lees.*

The only plays that have come down to us, observes an eminent critic, are Athenian; and Athens was the only Greek state where the drama had at once a native growth, and a fruitful diversity of branches; and observe the Greek word *θεατρον* was often applied to places where merely vocal and musical contests were celebrated; and there is not a shadow of evidence, that a single play was ever invented by the gloomy genius of Sparta.

The word *drama* is not of Attic but Doric derivation. And if the generic term for acting plays came from a dialect foreign to the Athenians, it may naturally be asked, how can we assign to them the first invention of acting? In answer to which, some writers have observed, that the Doric Greeks primitively applied the word *drama* to a species of poetry which was not in our sense dramatic, and that the consenting voice of antiquity ascribes the first introduction of a player, distinct from a chorus of singers, to Thespis of Attica. Now, in our judgment it is but reasonable to conclude, that the ancients would offer the first sacrifice of that taste

* The olive and the vine were early introduced into Attica, and highly cultivated. The dowry of a virgin was in olive plants.

which was evidently growing upon them; in honour of the god at whose hands they acknowledged the receipt of every thing, and whose very language was verse: hence we find that the rites of Bacchus, or Dionysus, or Jupiter, &c., were first the subjects of early drama; but, in a word, this dramatic poetry is nothing but the transformation of lyrical poetry into what is called dramatical, as epic is that of tragic.* Bentley, in his Dissertations on the Epistles of Phalaris, seems to have set the question for ever at rest—that ever the word or the thing existed before Thespis, that is, as tragic poetry, in Greece.

The car of Thespis was the first stage that separated the solitary player from the chorus. Our hero was the contemporary of Solon and Pisis-tratus, and was the favourite of the latter. The meanness of the prize which Thespis won at one of his engagements, argues, says an eminent author of a later period, that his office was more honorary than lucrative. In vague terms we are told that his car was itinerant; but as the high altar was at Athens, Thespis' journeys must have been made there principally; and these are rather to be compared to an old catholic pilgrimage, than to the strolling of a showman in quest of bread, and dependant upon chance and charity. How merry people could be in catholic pilgrimages has been

* Παραφάνεισσι δὲ τῆς τραγωδίας καὶ κωμῳδίας, οἱ ἐφ' ἑκατέραν τὴν ποίησιν ὁρμῶντες κατὰ τὴν οἰκείαν φύσιν, οἱ μὲν ἀντὶ τῶν ἰάμβων, κωμωδοποιοὶ ἐγένοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν, τραγωδοδιδάσκαλοι.—Aristot. de Poet. chap. iv.

Ἐποποιῶν δὲ καὶ ἡ τῆς τραγωδίας ποίησις, ἔτι δὲ κωμῳδία καὶ ἡ διθυραμβοποιητικὴ, καὶ τῆς αὐλητικῆς ἢ πλείστη καὶ κιθαριστικῆς, πᾶσαι τυγχάνουσιν οὔσαι μμήσεις τὸ σῶνολον.—Ibid. cap. i.

shown by our own Chaucer; and 'Thespis' movement at the head of his troops, (for observe he was likewise leader of a great religious festivity,) was in no way at variance with pagan notions of religion. Still it is wonderful that tragedy, the noblest branch of poetry, should have continually sprung from a source, in which there was evidently mingled so much of the ludicrous. Dithyrambus (from *dis dūgas ἀμείβων*, in allusion to the double birth of the god, or his having entered the gates of life) a name applied to the earliest festive poetry in honour of Bacchus, and by extension of meaning to the whole festival, was confessedly the origin of tragic poetry. But there were three kinds of choruses that were sung and accompanied with dancing, in the poem called dithyrambus: one of men, another of boys, &c.; for contending in which, each of the ten tribes of Attica maintained and educated fifty performers. Choerilus has been before mentioned as the first who was styled a tragic poet, and for whom the Athenians constructed a theatre. Pratinas founded the satyric drama. He was contemporary with Æschylus. The theatre opened in the morning; the spectators brought with them their cushions, and even refreshment; and plays were acted all day long, each trilogy, or suite of three tragedies, being followed by a satyr, drama, or farce, till the five judges awarded the prizes. Every competitor, before bringing forward his pieces, had to submit it to the archon; if he and his assessors judged it worthy of entering the lists, a chorus was awarded him at the public expense; and the people pitched upon the rich

citizen, who was to defray the expense of the chorus performers. Nor did the trouble of the author end with composing his plays; he had to instruct the players and orchestra players in their rehearsals, and not unfrequently he himself took a part in the representation. It was held derogatory to no man's dignity to appear on the stage at Athens, and she counted among her players not merely literary men, but public functionaries and commanders of armies. From this ambition and contest arose the immense wealth of the Attic stage. It ultimately numbered two hundred and fifty tragedies of the first class, five hundred of the second, and an equal number of comedies. Of all that wealth what a wreck now remains! It is true, we have some of the works of those writers who are acknowledged to have been the master dramatists; but the Greek stage teaches no moral more impressively than the perishing of human glory, from the records of its own devastation. If we believe Plato, the Dionysiac Theatre could contain thirty thousand spectators, so that it must have been four hundred and fifty feet in diameter. It was built upon the slope of a hill, in order to accommodate the spectators sitting below, and not requiring much labour to form the seats. It is unnecessary to say that such an immense building was without cover, nor had the Greeks, like the Romans, recourse to temporary ones. They had a double portico behind the scene to which; the orchestra, dromos, and stage composed the interior: and, what is more remarkable, almost every device which is known to the modern stage, the Greeks are said to have practised; and

the dimensions at least were favourable to illustration. Their Theologeion, a place of the conference of the gods, must have been an occasional scaffold, issuing from near the top of the stage building, and surrounded with a picture of clouds. Infernal spirits and phantoms are said to have ascended from the Charonic steps, at the extremity of the orchestra, furthest from the stage, and beneath the lowest seats of the spectators.

By our sceptical imaginations, the impressions made upon the minds of the people by these scenes can be but faintly conceived; yet even a modern fancy must be torpid, that, in reading *Æschylus*, is not electrified by the ghost of Clytemnestra rushing in to awaken Eumenides: and the grandeur and terror in spectral agency was, we think, never made more perfect, than when the poet invokes "the slumbering furies and the sleepless dead."

*ÆSCHYLUS—A. C. 525—456.**

Having thus dwelt upon the nature and formation of the drama, we now feel ourselves called upon to make a few remarks upon those who, in consequence of their attention to this particular species of writing, are recognised as the dramatists.

* *Æschylus* was an excellent poet of Athens, son of Euphorion. He was the first who gave a model to tragic verse. Upwards of ninety tragedies are supposed to have been written by him, forty of which were honoured with the public prize, and but seven have reached us. He is said to have been the first who formed two acts, and introduced actors on the stage. Very powerful effects are reported to have been

Of the authors we shall have to include under this character, Sophocles, Euripides, and Æschylus were the three competitors for fame; and happy indeed in this circumstance that they were not merely rivals in the judgment of posterity, but had the peculiar good fortune of being contemporaries, at a period when the pretensions of each poet were minutely criticised; and on each occasion, with regard to the two former, their claims to merit were adjusted, not by a people whose popular applause was the approbation of a rude commonalty, but by Athenians, no strangers to correct cadence, nor tolerating the tuneless endeavours of a mere novice. But beyond this the judgment of posterity has weight in the accredited testimony of self-acknowledged rivalship. Aristotle has observed, that both tragedy and comedy owe almost their existence to the fruitful genius of Homer, the *Iliad* and the *Odyssey* furnishing subjects and characters for tragedy, and his poem of *Margites* for comedy. The truth of this remark will recommend itself to every one observing the highly tragical scenes which are

witnessed at the representation of the *Eumenides*. He has been styled by a modern critic of approved talent, the most difficult of the Greek classics. The imagination of the poet was full and vigorous, but wild and extravagant. An offensive expression or two in his writings had nearly cost him his life; and had he not had the good fortune to have been illustrious as a soldier, as well as that of a poet, there is no doubt but he would have severely suffered for his imprudence. Æschylus was saved by the timely offices of his brother, who uncovered an arm, of which the hand had been cut off in the battle of Salamis. The circumstances attending his death are tragical enough. He was killed by the fall of a tortoise, which alighted upon his bald head when he had withdrawn into the open field, in consequence of being informed that he was to die by the fall of a house.

made to characterize his heroes, while, on the other hand, that pleasing narration which occasionally makes so happy a turn in his metaphor, is highly dramatic, inasmuch as it marks the untutored eloquence of nature. It was unquestionably from nature meditating upon these models, with the mind of a philosopher, and the figurative genius of a poet, that Æschylus formed the idea of giving to tragedy that form which is evident in his works. He declared himself that his tragedies were but scraps from the magnificent repasts of Homer. The improvements he made on the drama were these, viz.—instead of one actor, or interlocutor, he introduced two upon a stage, adorned with scenery corresponding to the situation in which the plot was laid. He not only instructed his chorus in the dances suitable to the piece, but superintended and arranged the dresses of the performers. He introduced more hurry of action into the drama than had formerly been exhibited—marked his characters with strong lines of vice and virtue, and expressed his conceptions in glowing, figurative, and energetic language. In rendering him into English, much difficulty is occasioned by his great fondness for compound epithets, which manner, perhaps, he may have adopted in order to render his descriptions the more striking. A certain obscurity envelopes some of his conceptions, which may be attributed to the agitation of a mind wrought up to the highest pitch of ardour, and which, under the tuition of a more refined taste, would have been made elegant and perspicuous. These de-

fects are evidently the effects of inattention, and a certain precedent which every writer must feel the want of, in order to direct with economy the flow of his own thoughts, as also from his imitation of the style of the dithyrambic, which was in the highest degree figurative and bombastic, from the sentiments of the epopœa, and from the natural vigour and elevation of his own mind, which indeed could know of no bounds, for want of that line of distinction which was afterwards drawn, and which has marked out the peculiar genius of each poet. That our bard should have thus erred, must have been matter of almost unalterable necessity, taking into account the very imperfect state in which tragedy was at an early period of his life. Ὀρχηστικοί, or *dancers*, being the only appellative by which the writers of drama were denominated. His *Prometheus Vincetus*, like other of his plays, is replete with prodigies. However much light may be thrown upon the fabulous details of the early part of his act, by a correct understanding of this play, there is something highly figurative and expressive in the fate of Prometheus, and the sufferings he underwent, in consequence of his insolent rebellion against the king of the gods. He is fabled as having pilfered fire from heaven,* in order to benefit mortals, as

* Aristophanis Scholiast. Ranis. Hesiod. Opera et Dies, v. 46, et Theog. v. 520.

Ναρθηκοπλήρωτον δὲ θηρῶμαι πυρὸς
Πηγὴν κλοπαίαν.

Prometh. Vincet. 109.

also the discoverer, or rather inventor, of letters,* which we may characterize in the knowledge of good and evil,† which, according to Moses's account, was the advantage held out by the devil to our first parents; and what makes the circumstance still more closely resemble that of Scripture history, is, that in the same poem the promise of a saviour‡ is made, who is to act in precisely the same offices as the poet of Mantua has given to his.

The change which Æschylus had effected upon tragedy, paved the way for greater advancement in the hands of Sophocles and Euripides.

SOPHOCLES—A. C. 497—406. §

The attention of Sophocles was more divided in his pursuits than either of his contemporaries, and the writing of tragedy he took up at a much later

* ————— Ἄλλ' ἔτερ γνώμης τὸ πᾶν
Ἐπρασσον, ἔσε δὴ σφιν ἀντολὰς ἐγὼ
Ἄσρων ἔδειξα τὰς τε δυσκρίτους δύσεις.
Καὶ μὴν ἀριθμὸν, ἔξοχον σοφισμάτων,
Ἐξεύρον αὖτοίς, γραμμάτων τε συνθέσεις,
Μνήμην δ' ἀπάντων μουσομητορ' ἐργάτιν.

Prometh. Vinct. 456—461.

† Τοῖσι κλεινὸς, ὃς πόνων ἐκ τῶνδ' ἐμὲ
Λύσει. —————

Ibid. 891.

‡ ————— ἢ διδάσκαλος τέχνης
Πάσης βροτοῖς πέφυκε καὶ μέγας πόρος.

Ibid. 110.

§ Sophocles was born at Colona, in Attica, about 497 A. C. He was a pupil of Æschylus, and he studied music and dancing under Lamprus. He studied lyric poetry, in which had he persevered he would have eminently distinguished himself, as the choruses of his tragedies show. He afterwards applied himself to the composition of tragedy, and was the rival of Euripides for public praise.

period of life. Being a military character, he naturally felt a soldier's enthusiasm at the success of his country's arms: hence, after the battle of Salamis, 480 A. C., he led a chorus of youths around a trophy erected in honour of the victory, and attracted universal attention by the beauty of his person, and the music of his lyre. It was in consequence of the high reputation which Æschylus had acquired, that he was induced to change his style from that of lyric, and to court the tragic muse. His first exhibition met with that success which must have highly flattered his early pretensions. The judges, by a plurality of voices, gave their suffrages in favour of his poem, in preference to that of his tutor. He increased the number of actors to three; added that decoration to scenery, which, at an after period of the drama, became so superb and ornamental. He does not, like his powerful rival, anticipate the result of his plots, or in any formal prologue present you with the commencement and issue of his subject, which Euripides does; but rather suffers his reader to be gently led through the pleasant meanderings of his easy and elegant dialogue, till by a continuation of imagery and fulness of expression, his style assumes the lofty cadence of the epic, so dignified—so sub-

The Athenians were highly delighted with their contention, and each poet had his admirers and adherents. Their rivalry, however, terminated in jealousy. Of one hundred and twenty tragedies which have been attributed to him, the *Ajax*, *Electra*, *Ædipus the Tyrant*, *Antigone*, *Trachinian Virgins*, *Philoctetes*, and *Ædipus at Colonus*, only remain. He wrote for the stage until a late period of his life, which was protracted unusually long. He died in the ninety-first year of his age, 406 A. C.

lime—the events which occur and characters which appear upon the face of his horizon, swell in high tone his native elegance. Animation seems to have been his tutelary deity, and so happily to have plumed the pinions of his muse with that anxious suspense, which, having longed for the final catastrophe, finds in it a tribute of grateful melody. Of the seven which fortunately survived the wreck of time, one above the rest has been honoured; for it was his *Œdipus Colonus*, which repelled the charge brought against him by his unnatural children, who, wearied of the longevity of the old man, wished for early possession of his wealth, and to this effect accused him of imbecility of mind: and honourable indeed it is to the testimony of those judges, who have allowed this to be the memorial of our poet's victory.

EURIPIDES—A. C. 479—407.*

At this period such was the public taste for tragedy, that it was preferred by Euripides to that of eloquence and philosophy, it being a safer and more expeditious road to popular favour. He early

* Euripides is said to have been born at Salamis, not far from the mouth of the river Euripus, on the day on which the rejoicings took place for the defeat of Xerxes, 479 A. C. As to his family, it will forever remain a question whether it was illustrious or not. He is said by Aristophanes to have been the son of a poor woman who sold herbs, but this was but the evidence of a comic poet, and an enemy. He studied rhetoric under Prodicus, the Chian, and philosophy under Anaxagoras, and was intimately acquainted with Socrates, many of whose doctrines he imbibed. Having left his own country, he became

distinguished himself; for at the age of eighteen we find him writing for the stage, and soon after entered the list as the acknowledged rival of Sophocles. His latter days were embittered by that unhappy calamity which made Athens full of frenzy, being persecuted by those of his country to whom he might have given cause of offence, or, more probably, who felt risings of envy at the popularity of the poet. He left his country and found protection in the court of one Archelaus. In Euripides we have neither the energy and sublimity of Æschylus, nor the stateliness and dignity of Sophocles. He is simple and elegant; and critics have observed, that he is not much elevated above the one of genteel conversation. It may be well to note a few instances⁷ from some of his plays which are more generally read, and whose claims to merit are undoubted. Jason promises Medea, when departing from her, that he would send her the symbols of hospitality, which should procure to her a safe reception in foreign countries.* These

familiar with Archelaus, king of Macedon, his end was calamitous, being torn in pieces it is said by the king's dogs, 407 A. C. The Athenians, as their custom was, persecuted every man of talent during his life, and honoured him after his death: hence they sent for the body of Euripides, to have the honour of erecting a tomb for it: but this request being denied by Archelaus, who himself caused a magnificent tomb to be erected near his capital, on the banks of a pleasant stream. They raised a cenotaph to his memory. Euripides lived to the age of seventy-eight years. He wrote seventy-five tragedies, of which nineteen only are extant.

* Ξένοις τε πέμπειν σύμβολ' οἱ δρᾶσουσί σ' εἶδ.

Med. 613.

were mutual presents and gifts, called ξένια, or δῶρα ξένια, which κειμήλια τοῖς παλαιοῖς ἀπετιθέντο εἰς ἀνάμνησιν πατρῶας φιλίας τοῖς ἐπιγόνοις, were deposited by the ancient Greeks amongst their treasures, to keep up the memory of their friendship to succeeding generations, as we are informed by the comment of Eustathius: and to this effect does Homer also write.* The servant of Abraham also, when he went to take a wife for Isaac, presented Rebecca with earrings and bracelets.† But this was in all probability but to cool the rising resentment of his wife, whom he had unhappily excited by his marriage with Glauce; and this connexion he palliates under the idea of preserving his divorced wife Medea and her family;‡ since being in a foreign country, their safety was guaranteed by no other laws than civility. But Medea, in very strong terms, deprecates his intention, and premises the woful altercations which must inevitably arise in his family by his marriage with the king's daughter. It runs thus:

“Oh, my children—my children—hither: take a last leave of our once social home! Hasten from hence, and supplicate your father; that he may avert that bitterness which is nigh at hand, that ye may in the place make friends for your mother: for these my libations, which in great anguish of soul I have mingled, are for you. Oh my children! press my hand—be it

* ————— ξείνος πατρώϊος ἔσσι παλαιός.

Iliad. γ', 215.

† Gen. xxiv.

‡ Εἶ νὺν τόδ' ἴσθι, μὴ γυναικὶς οὐνεκα,
Γῆμαί με λέκτρα βασιλέως ἂ νὺν ἔχω.
'Αλλ' ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλω
Σὲ, καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπύροισι.
Φῦσαι τυράννης παῖδας, ἔρυμα δάμασι.

Med. 593—597.

the testimony of my heart: but woe is me, for the evils I endure: I think of the cares that burden my mind—but ye, the solace of my life. Alas! long time have we participated in each other's joys; and shall it be that still you shall seek the support of that arm, in which you were wont to recline, and which have so often guarded your infant slumbers. Oh, unhappy woman that I am! for having but just recovered from a long weeping, fears gather about my mind: for indeed it is in consequence of the unhappy dispute, in which at this time I am unhappily involved with your father, that my features betray the vehemence of my sorrowing.”*

I have endeavoured to give the sentiments of the poet in this translation; but that fine sympathetic ardour, which is so eminently his own, loses considerably in this rendering. It may be observed that in the rhapsodies of Euripides, nothing very astounding and sublime frequently swells his cadence; thus it might appear less difficult to render our poet, possessing a taste tuned to every harmonious and social aberration, and in no way wanting of that native vigour, which is the fruitful imagery of every kindred tie. Hence the curses he invokes upon the head of Medea, she having slain his

* ὦ τέκνα, τέκνα, δεῦτε, λείπετε σέγας.
 Ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε
 Πατέρα μεθ' ἡμῶν, καὶ διαλλάχθητ' ἄμα
 Τῆς πρόσθεν ἔχθρας εἰς φίλοις μητρὸς μέτα.
 Σπονδαὶ γὰρ ἡμῖν, καὶ μεθέστηκεν χόλος.
 Λάβεσθε χεῖρας δεξιῶς. οἴμοι κακῶν.
 Ὡς ἐννοοῦμαι δὴ τι τῶν κεκρυμμένων.
 Ἄρ' ὦ τέκν', οὐῶ καὶ πολὺν ζῶντες χρόνον,
 Φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγὼ,
 Ὡς ἀρ' ἰδακρυς εἰμι καὶ φόβου πλέα.
 Χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη,
 Ὅψιν τερεῖνῃ τήνδ' ἐπλησσα δακρύων.

children, and which our own Byron has imitated with wonderful effect.

Oh wretch ! without a tear, without a thought,
Save joy about the ruin thou hast wrought.*

And in another passage, by the same character in the play :

O may the strong curse of crush'd affection light,
Back on thy bosom with reflected blight.†

Thy name, thy human name, to every eye,
The climax of all scorn, shall hang on high ;
Exalted far above thy less abhorr'd compeers,
And festering in the infamy of years.‡

He has been accused (and not without justice, observes Professor Dunbar) of want of skill in arranging his plots, as many of the incidents that occur in his dramas are not brought about in the usually natural course of events, and do not proceed from obvious and sufficient causes, but are frequently unconnected with the preceding part of the action, and sometimes occasioned by the interposition of superior powers. However, these observations cannot extend to the last quoted sentiments of the drama. The vehemence and energy of utterance which flow from the lips of the avenging Jason, are evidently the effect of an highly wrought indignation : seeing the corse of his lately espoused wife, and the mangled remains of his children, scattered upon the earth, as it were

* Medea, 1320.

† Ibid. 1310.

‡ Ibid. 1343.

the horrid exuviæ of an infernal female; in Jason's case it would be piety to invoke the furies of the sleepless dead, and to rain back on her devoted head a wallowing cursed ire. Again—what can be more beautiful and sentimental than the words which our poet puts into the mouth of Orestes, when indulging in the pleasing recollection of the many kind offices and parental marks of early affection received from his grandmother and grandfather, and contrasting them with the unnatural character he now wore, as the murderer of his mother Clytemnestra?

“Which (says he) having perpetrated, I am ashamed to be seen by him, O Menelaus, who cherished me when a little one, and loaded me with every kind endearment, carrying about the child of Agamemnon in his arms, and who, together with Leda, loved me equally with Dioschorus.”*

Aristotle has observed, “that there are two causes, and those natural ones, which altogether form a poet. For, as in childhood, it is also natural for us to imitate, and in this manner these remarks may be made of all living, since nature itself possesses a strong imitative power, and the first steps to knowledge are made by imitation, for all men naturally love imitation: and the truth of this is

* Ἀπωλόμην Μενέλαε, Τυνδάρεως ὅδε
Στείχει πρὸς ἡμᾶς, οὐ μάλιστ' αἰδῶς μ' ἔχει
Εἰς ὅμματ' ἐλθεῖν τοῖσιν ἐξεργασμένοις.
Καὶ γὰρ μ' ἔθρεψε μικρὸν ὄντα, πολλὰ δὲ
Φιλήματ' ἐξέπλησε, τὸν Ἀγαμέμνονος
Παῖδ' ἀγκάλαισι περιφέρων, Λήδᾳ δ' ἅμα
Τιμῶν τε μ' οὐδὲν ἥσσον, ἢ Διοσκούρῳ.

Orestes, 460—466.

evident, since this faculty of imitation impregnates every other performance, for the object itself we look upon with pain.”* And in another place he says—“Therefore the customs, &c. affecting the tragedy should form our imitation, (namely fable, manners, sense and diction, representation and melody,) indeed to adorn the appearance of it is of great necessity, whether it be in melody or diction, for indeed in these points poets should imitate. And shall I speak of diction, for this is the composition of all metres? and of melody, for the power of this is manifest in every verse? A tragedy should be composed of six parts, namely—the fable, the customs and manners, the sensation, diction, representation, and melody. Tragedy is not the imitation of men, but of actions, of life, both of happiness and misery; for happiness or misery depend upon, or exist in our actions, and the action or energy of virtue is the end of virtue, not the quality. According to the doctrine of Aristotle, the *summum bonum*, or end of life, consisted in virtuous energies; not in virtue considered merely in the light of an internal habit, disposition, or quality of the mind. And without action there would be no tragedy, neither without manners could it exist; since tragedy is the uncouth relation of all new affairs and prominent features of life.* The *Phœnissæ* opens with a short biography which Jocasta is made to give of herself, invoking Helios as the tutelar deity to her testimony. She passes over the incidents of her childhood, and hurries on

* Aristot. de Poeticâ, iv. † Ibid. 18.

to the tragical events of after life. Eteocles having ascended the throne of Thebes, defrauded his brother Polynices in his share of the kingdom; and Polynices having fled to Argos, married Argia, the daughter of Adrastus; and being fired with an ambition of reigning, he returned into his own country, and having prevailed upon his father-in-law, he levied a great force against his brother at Thebes, and Jocasta his mother confederated with him that he should enter the city; and he was incensed at the tyranny of Eteocles: indeed Jocasta was unable to bring about a reconciliation between the two brothers, and thus Polynices, having made ready for a fight, returned to the city; and Tiresias gave out that should Menoixes, or Monœtes, the son of Creon, become victim to the god Mars, that the strife would end in favour of the Thebans. Creon consequently forbid his child's going to the war, but he nevertheless was impelled to disobey the injunctions of his sire; therefore Creon having given him his possessions, bid him fly: but he slew himself. Moreover, the Thebans slew the leaders of the Greeks, and the two brothers fighting in single combat slew each other. After that, the mother having heard of the death of her two sons, Eteocles and Polynices, slew herself; and the brother Creon ascended the vacant throne of Thebes. The Greeks being conquerors retired from the field, but Creon with difficulty restrained himself, for he entertained a hatred towards them, and would not allow burial to those of the Greeks who fell in the engagement; Eteocles also he deprived of burial. But Œdipus he banished from the country, ob-

serving no humanity for them: he vented upon them cruel dealing, neither did he grieve for their misfortunes. The answer of the oracle to Laius was the following:—

“O Laius, son of Labdaius, dost thou demand a happy offspring? I will give thee one, a dear son; but the destinies have determined that thou shouldst quit the light of heaven by the hands of thine own child; for to this Jove, son of Saturn, assented, having been induced to this at the cruel sacrifice of Pelops, he having slain his own child, and prayed these things upon thee.”*

Which was brought about at the solution of the enigma† of the Sphinx by Œdipus. Such was the hatred which existed between the two brothers, that their very ashes are said to have separated, as if sensible of their hostility when living. This idea, however, is but a licence granted to the imagination of any poet. Nevertheless, the poet personifies the death of the furies in that of Eteocles and Polynices.‡ Tiresias,§ the prophet, who is in-

* Vide Ὑπόθεσις ad Phenissam.

† Ἔστι δῖπον ἐπὶ γῆς, καὶ τετράπον, οὗ μία φωνή,
καὶ τρίπον· ἀλλάσσει δὲ φυὴν μόνον, ὅσσ’ ἐπὶ γαῖαν
Ἐρπετὰ κινεῖται, ἀνὰ τ’ αἰθέρα, καὶ κατὰ πόντον.
Ἄλλ’ ὁπότεν πλεόνεσσιν ἐρειδόμενον ποσὶ βαίνει,
Ἐνθα τάχος γυίοισιν ἀφαιρότατον πέλει αὐτοῦ.

‡ Παισὶν Οἰδίπου φέρων
Πημονᾶν Ἑριννύων.

Pheniss. 261—262.

§ Ἦγοῦ προπάροιθε δῖγατερ, ὥς τυφλῷ ποδὶ
Ὀφθαλμοὺς εἴ σὺ, ναυτίλοισιν ἄστρον ὥς
Δεῦρ’ εἰς τὸ λευρὸν πεδίου ἵχνος τιθεῖς ἐμὸν,
Πρόβαινε, μὴ σφαλῶμεν ἀσθενὴς πατήρ.

Ibid. 848—851.

troduced in the course of the play, as calling to his daughter* “to become an eye to his foot and a star to the mariners,” (for observe he was punished with blindness by Juno, in consequence of an unfortunate decision,) may be recognised in the prophetic and weeping Jeremiah, perhaps not in a manner the least striking in his having foretold the fate of Laius and Œdipus, since Tiresias was an infallible oracle to all Greece during those and the preceding reigns; and Jeremiah foretold the calamities of Bedekiah—the former king put out his own eyes—while the other was deprived of them by another. Towards the middle of the play the scene becomes very tragical, and more perfectly so than has hitherto appeared. Jocasta bids her daughter Antigone approach the plain where her two sons were contending.† It is here, namely, at the return of Jocasta, that Euripides appears in his own character—it is here where he luxuriates—here he is at home;—the tears that teem down the cheeks of either—the sympathy evinced—the piercing groans of both at the meeting of the mother and daughter, could only be expressed by the persuasive eloquence of our sensitive bard. The high degree of excitement in which the mind of Jocasta was placed, appears fully in verses immediately following the last quoted. Her anxiety appears to have arisen from a desire to know the

* Manto.

† 'ΙΟΚ. "Επειγ', ἔπειγε, θύγατερ" ὥς ἦν μὲν φθάσω
Παῖδας πρὸ λόγχης, οὐμὸς ἐν φάει βίος.

Phœn. 1295—1296.

issue of that fatal contention. *Alas! alas! alas! alas! my very soul trembles with horror.** The scene shortly becomes awfully changed; the two brothers fall each the murderer of his fellow—the messenger or angel is made to utter that rage which a little since agitated the minds of the women, in plaintive despair.

“Bury me, (says one)† O my child! and thou, my kindred friend, perform this last pious act! in my own native earth, and assuage the grief of the lamenting city; for how great trouble have I unhappily brought upon my country: for, alas, I have destroyed my whole family! Close thou mine eyelids with thine own hand, O my mother! let it be thine, O my mother, to place the weight upon mine eyes!”‡

It is, indeed, no honour to the chaste and virtuous character which Antigone is made to possess, that she twice reminds the self-avenging Œdipus of his fatal error,§ and the (unalterable) cause of

* XO. Αἰ, αἰ, αἰ, αἰ, τρομερὰν φρίκαν,
Τρομερὰν φρένα ἔχω.

† Œdipus.

Phœn. 1298—1299.

‡ Θάψον δέ μ' ὦ τεκοῦσα, καὶ σὺ σύγγονε,
Ἐν γῇ πατρώᾳ καὶ πόλιν θυμουμένην
Παρήγορεῖτον· ὥς τοσόνδε δὴ τύχῳ
Χθονὸς πατρώας, καὶ δόμους ἀπώλεσα.
Ξυνάρμοσον δὲ βλέφαρά μου τῇ σῇ χειρὶ,
Μᾶτερ (τίθῃσι δ' αὐτὸς ὀμμάτων ἐπὶ)
Καὶ χαίρετ'. ἤδη γάρ με περιβάλλει σκότος.

Ibid. 1467.

§ ————— Ὅ σὸς ἀλάστωρ
Ξίφεσιν βρίθων. —————

Ibid. 1572.

¶ Ω πάτερ, ὅς ταῦτα τελευτᾷ.

Ibid. 1597.

all his woes. But perhaps the most tragical of all the scenes introduced into the play, is the appearance of Eteocles in the form of a spectre or spirit to Jocasta,* which in the eye of her frantic imagination she distinctly recognizes. The doleful strains of this melancholy maid, as our own Young expresses himself—

Whom dismal scenes delight,
Frequent at tombs, and in the realms of night—

are if possible swelled still higher in the appeal of Iphigenia. This is relating to a letter Agamemnon tells his confidential companion to prevent the coming of Iphigenia, his daughter, for whom he had sent, (at the instigation of Menelaus and the prophet Chalcas, who affirmed that Troy could not be taken without the aid of Achilles and the sacrifice of Iphigenia, and the death of the prophet was foretold as soon as another appeared his superior in wisdom, which took place in Mopsus,) under the pretence of affiancing her to Achilles, but in reality to sacrifice her to Diana. He had since repented, it appears, of that consent, and bids the messenger speed with the preventative epistle. The letter is intercepted by Menelaus, and a grievous dispute takes place between the two royal brothers. It may be guessed with what emotion the mother and daughter the second time appeared before Agamemnon, who in the struggle (unwilling to make the sacrifice) between ambition and the more persuasive feelings of nature, has also to endure the

▪ Vide Phœn. 1093.

terrors of Clytemnestra's remonstrances, the potency of her logic, and the piercing transports of maternal grief. The words of Iphigenia are still more affecting than those of her mother.

"Would that I had the voice of Orpheus, (she says) to persuade you, oh my father! but saving these tears I have no eloquence to offer. Ah, let me not die in the freshness of my life! sweet is the light of heaven—let me not see what is beneath. I was the first who called you father—I was the first whom you called your child—the first whom you caressed on your knees—the first who returned the caresses of childhood. It was then that you were wont to say—Shall I one day behold thee, my daughter, happily married in thine husband's house? I replied with my cheek on thine—Yes, my father, I shall one day receive him in mine own house when he is grown old, and cheer him with every kindly office. Look upon me—give me a kiss, my father."

The natural force of this passage needs no trans-
fusion into verse.

Euripides, though commonly reported to have been an enemy to the fair sex, seems to have preferred them to men in the composition of a chorus: for of his twenty tragedies, fifteen are furnished in this manner; and of the remaining five, only one is a satyric piece, and the chorus of course of satyrs. In two only of the seven of Sophocles is there a chorus of women, whilst the like number of plays by Æschylus furnishes three with a chorus of women, and two more of females, and those of a supernatural order—in one the Furies—the other nymphs, daughters of Oceanus. The average length of a tragedy of Euripides, omitting the Cyclops and Rhesus, is 1440 verses; many of which, written

in lyrical measures, are very short. Those of Sophocles exceed this standard by thirty lines. Of the seven of Æschylus, all but the *Agamemnon*, which is one of the longest remaining tragedies, as it contains 1695 verses, *Œdipus at Colonus* and the *Phœnissæ* having each 1779 fall short of the average of the other two tragedies. They are of nearly the same length—viz. 1100 verses.

The tragedies of Euripides are remarkable for their prologues, which are introductions, or arguments, or openings of the pleading, spoken by the principal character, or at least by a person of some importance in the piece. They have been humourously compared to the labels on the mouths of the old pictures. They are, however, interesting remains of original and pristine tragedy, which consisted of narratives introduced amongst the choral ceremonies, and are of transcendent beauty. The longest we have consists of eighty-five verses; the average length is not more than sixty. Sophocles has for the most part omitted this introduction, but that the omission was not the want of skill, but through choice, is demonstrated by the exquisite prologue of forty-eight verses, that ushers in the dramatic history of the apotheosis of Hercules, which he has executed in the *Trachiniæ* with a glory and majesty worthy of him and his hero. But Æschylus is equally divided between the omission and the admission of the prologue. The long speeches of the messengers, who at the conclusion of the tragedy frequently relate the catastrophe of the piece, are a distinguished feature of the Greek theatre, and a relic of the old theatrical praxis,

which operated entirely by narration, in the presence and with the consent and warranty of the chorus. In summing up our evidence on the pretensions of Sophocles and Euripides, the words of Aristotle will be conclusive. He said¹ that
 “Σοφοκλῆς ἔφη, αὐτὸς μὲν οἷους δεῖ ποιεῖν, Εὐριπίδης δὲ, οἷοί εἰσι.”
Sophocles made men as they ought to be, Euripides as they are.

CHAP. VIII.

COMEDY.

Buried as Athens was at this period in feasts and festival shows, and active in all the exuberance of sportive fancy, it is not to be wondered that minds, whose prolific resources dictated sentiments in native elegance and taste, could remain inactive upon occasions when the wild and giddy imagination was incited by the novelty of these exhibitions: rather than this they suffered the vein of raillery and humour to flow satirically in every foible or weakness of character. These ludicrous attacks would for some time form a great part of the amusements of these village festivities, and give a relief to the superstitious ceremonies of these occasions. We may speak of Attica as the native soil of this species of wantonness; and it is evident that this, like other gusts of natural inventions, must be in existence and pass through several successive stages of refinement, prior to its becoming a digested composition.

EPICHARMUS AND ARISTOPHANES.

Epicharmus was a Pythagorean, a native of Sicily, about 450 years A.C. He is said to have introduced the drama into the capital; and under the modelling of Plautus, his first imitator, Eupolis, Cratinus, and lastly, and most worthily so, of Aristophanes, it grew into repute. It may be worthy of observation, that whenever Aristotle speaks of comedy, it is of the middle or old comedy, which was no other than what we should term farce, and to which his definition of comedy was adapted—*μίμησις φαυλοτέρων*, an imitation of ridiculous characters. The origin and nature of comedy is further evident from the circumstance, that the common occurrences of the neighbourhood were called *κώμας*; and this sort of verse not according well with the more refined taste of Athens, was called *Δήμιους*,* and was banished from hence: but after a rustication of two or three years, was again received into this arena of elegance. The rebuff which comedy met with from the Athenians might, in the first instance, be owing to the coarseness of the Doric dialect, or perhaps more probably the unceremonious manner in which its writers were accustomed to pourtray the follies and vices of every object of their attack, since under these circumstances it would not be a favourite at court. Hence it must have been after its periods had been considerably rounded and become more accommo-

* Aristot. de Arte Poet. lib. iii.

dating to the public feeling, that Megara, a neighbouring city, could have obtained a name for the cultivation of this species of verse. The names of Chionis and Magnes are associated with the early state of comedy; but as we have before observed, in compliment to the merits of Aristophanes, that he alone deserves the name of a comic poet, we shall not detail the casual merits of other writers of comedy. Both the parentage and place of the nativity of this author are unknown, but Egina is generally allowed to have had the honour of giving him birth. Aristotle speaks in a very respectful manner of the merits of Aristophanes; in fact he was with the ancients what Menander was with the moderns. His style is rich and free, graced in Attic elegance. His pen was not always used upon the most prudent and irreproachable causes, neither did the virulency of his satire always retain the equilibrium between the liberty given him as a comic writer, and the restraints laid upon him as to the due observance of truth. Hence in his *Nubes* we find him ridiculing the venerable person and learned efforts of Socrates. "This attack," says an eminent author, "upon a man, not more distinguished for the correctness of his moral conduct, than the purity and excellence of his philosophical opinions, affixes a stigma to the character of the poet, which no sophistry can ever efface, since Aristophanes could not be so blind as to confound the doctrines of that philosopher with the dogmas of the sophists." It may, however, be observed with regard to our poet, that what at an earlier period were deemed extravagances, are now

looked upon as peculiar traits of beauty. The idea which we are led to form of the drama is this: that it is a kind of composition originally intended and adapted for a state of society in which reading is not a general accomplishment of the people. It demands brevity of expression and concentration of parts, as among its first requisites; it trusts much to the aid of apparatus; and much more to the ready imaginations of persons excited during a brief space by external stimulants: and although it has been fortunate enough to be the vehicle of the very highest genius, and also of the very highest art that the annals of poetry have to display, it seems impossible not to admit, that it hopes in vain to advance in power and popularity with the growing intelligence of the people at large. The dramatic masterpieces of Greece were all produced within the limits of almost a single age; and that by no means the age in which there was the greatest number of Greek readers in the world.

Mr. Bohtz, author of a dissertation on the *Ranæ* of Aristophanes, remarks, that this comedy was intended to expose the degeneracy of the poets of his age, and the falling off of the people in matters of taste; and that Euripides and Æschylus are only introduced to draw a striking parallel between the poetry of his times and the ancient poetry, and to remind the people that they were themselves inferior to the *Μαγιστάνομαχοι* of Æschylus; and he conceives that Bacchus, with sensuality and flippancy, dressed in the lion's skin and armed with the club, is merely a hit at the Athenians themselves. Aristophanes had, therefore, in the *Ranæ*

the same object in view with regard to poetry, as he had in the *Nubes* with regard to philosophy.

CHAP. IX.

PHILOSOPHY.

To form an abstract of the science of philosophy is almost as unbecoming as the attempt is futile. To do justice to this part of our subject would require a long and elaborate treatise, and more erudition than we would wish to arrogate. However, apart from the offence on the one hand, and our acknowledged inefficiency on the other, we stand pledged to give a synoptical view of the science of philosophy; and in so doing must content ourselves with making a few remarks on the doctrines of Socrates, (who may with propriety be styled the father of Greek philosophy,) together with a few observations on the two most distinguished, yet inferior to their great master.

SOCRATES.*

Perhaps Xenophon in his *Memorabilia* has preserved more of what may be termed authentic

* Socrates was contemporary with Pericles, Alcibiades, Xenophon, and Hippocrates. Anaxagoras was his tutor. He was born 469, and died 399, A. C. three years subsequent to the Peloponnesian war. He paved the way for Aristotle, (384 A. C.) in giving the physical sciences a proper direction.

accounts of Socrates, than any other writer. He felt all that filial sympathy and pious indignation which must arise in the mind of a pupil like our historian, when hearing and witnessing of the base and unjust treatment of his master. He, whose lectures pointed at the folly and vice of the age in which he lived, which with a severe sarcasm marked their errors and censured the vices of ruling powers, could not fail to be the object at whom they pointed revenge. Plato, in his Dialogues, has in several instances introduced Socrates laying open his system of philosophy, and instructing his disciples in the principles of his art. It may be remarked that the relations of Xenophon are more correct than those of his fellow pupil.

The doctrine of Socrates appears to have been formed more from observation and experience, than from a strict adherence to any theory. He was in every sense of the term a social and instructive philosopher. His knowledge of men and manners arose in a great measure from the casual, but frequent colloquies, which in his walks he would enter into. Apt to teach, he thought no man too mean; ready to instruct, he only valued his own attainments as they were capable of benefiting the world. The manner which he adopted when giving his instructions, was of all others perhaps the most likely to advance the true interests of his science: not confining himself to a rostrum or public theatre, he scattered his well-digested axioms where they most evidently applied themselves to the common circumstances of life; consequently the ridicule to which the comic poet Aristophanes has

unwisely subjected him, in his play of *The Clouds*, is without meaning. He had no regular resort for his pupils. Mr. Dunbar observes, that “the mode of reasoning which Socrates employed, was by proposing a series of questions to the person with whom he conversed, which by a regular, though sometimes circuitous, induction of facts, led to consequences which completely established his opinion.” By advancing a few simple and obvious truths as the ground of his arguments, to which his antagonists yielded their assent, he obliged them by analogical reasoning skilfully adapted to the subject, to admit others equally certain, but not so clear and self-evident. In this species of reasoning Socrates excelled, since it required acuteness, accuracy, and an intimate acquaintance with the minutiae of his science. In the hands of Socrates, philosophy answered the description given of it by the Roman writer—*Philosophia mater omnium bonarum artium, erudit, &c.*, since his whole aim was to make mankind wise, that they might consequently be better—to exalt the mind, by representing the folly of vice and the meanness of an indulgence in the sordid pleasure of the appetite. His own exalted thoughts and conceptions (for his ideas are grand and sublime at times) borrow a fresh dignity in viewing the occupations of society in general, although he, in his own superior excellence, drinks of that pure stream of letters which always nourishes, never satisfies; and happily indulges, but to produce a craving more acute. Cicero observes of him, that “he was the first who called out philosophy from the obscurity in which

it had been involved by nature itself, in which all philosophers before him occupied themselves, and which he applied to the common circumstances of life, as also concerning morality and vice, and instituted every thing of a bad or good tendency to make subject of dispute.”* The reasoning of Socrates was ever suited to the capacity or bias of the individual. With those who in candour and sincerity opposed his doctrines, he was the demagogue with all his theory and technicalities ; but with the sophists and those opinionated reasoners, who, completely wedded to their own system, boast in an unerring principle, he uses irony and ridicule with happy effect. His conversation, says his biographer, always turned upon human affairs. In them he discussed what was virtuous—what impious—what was honourable—what dishonourable—what was wise—what unwise : and rarely was he known to swerve from the doctrine he held out to the world.

“The man,” says Xenophon, “whose memoirs I have written, was so pious that he undertook nothing without asking counsel of the gods ; so just, that he never did the smallest injury to any man, but rendered essential services to many ; so temperate, that he never preferred pleasure to virtue ; and so wise, that he was able in the most difficult cases to judge without advice of what was expedient and right.” Notwithstanding the high eulogy passed upon the merits of our philosopher, some

* *Primus a rebus occultis et ab ipsa natura involutis, in quibus omnes ante eum philosophi occupati fuerant, evocavit philosophiam et ad vitam communem, adduxit ut de virtutibus et vitiis omnino : de bonis rebus et malis quæreretur.*—Tusc. Quest. lib. i. cap. 3.

are wont to find a flaw in his virtues, in the circumstance of his having expressed himself warmly towards an attendant, perhaps a disciple or a friend, who in his last moments very affectionately concerned himself about the funeral rites of his dying master. The reply of Socrates seemed to chastise the unmanly concern of an individual, who could so far stoop from the higher offices of the soul, as to evince one anxious thought about the comfortable repose of the body. We are, however, in deference to the opinions of others, who may judge more nicely on this point, led to conceive that the reproof was not out of place; nor did it indicate any thing like passion on the part of the speaker. Socrates felt that noble elevation of soul which esteems the body as but the sordid creature of appetite, which holds in fetters the loftier aspirations of the mind. His custom was to naturalize every thing which to him became the subject of philosophical deduction. Thus, with regard to his body he saw its approximation to the earth; nor did he regard that as honourable, which in life was the severest scourge he felt, to the attainment of the *true good*. It is well known, that his marriage with one of the most worthless of her sex, was to correct his natural bias of temper.

That our philosopher should become the martyr to a tyrannical faction in the state:—that he should become the subject of ridicule to a licentious poet—are facts in themselves no way to be wondered at. He who by his virtues and wisdom distinguished himself above the commonality, would be more liable to their resentment than the man who could

connive at, and indulge in, the corrupt manners of the times. The shafts of his indignation were openly directed against the vicious usurpers of his country's freedom. He had learned to hate vice from principle: he therefore loudly and in bitter terms deprecated the immoralities of his countrymen. With regard to the writings of Socrates, few observations can be made to answer any critical end: they come under the general character of the philosophers of his period. Couched in Attic elegance, he formed the purity of his style in his simplicity of narration and the easy combination of the natural flow of his idea.

Plato, in one of his dialogues, has represented Socrates as expressing himself in high terms of satisfaction with the encomiums which he received from the people, and the high respect which was paid to him in an harangue of one of the orators of his time. "The gravity of the speech," continues Socrates, "affected me for more than three days; both the speech and cadence of the orator penetrated with such an harmonious sound my ears, that scarcely till the fourth or fifth day could I remember myself, or could I determine whether it was earth I inhabited. I was at times induced to suppose that I inhabited the islands of the blest."* It, however, detracts much from the credit of his pupil, that his veracity should be called in question. In his remarks on the doctrines of Socrates, Plato is well known to have adulterated them with his own peculiar tenets. There is one passage in

* Plato, lib. ii. Dial. inter Socrat. et Menex.

Socrates which has come under our observation, as affording a ground from a pagan writer for a more modern custom of praying for the dead. When speaking of the valour of his forefathers, the ancient Greeks, and alluding to the Eleusian war, he says—"It behoveth us to have a mind for those who died in battle, and to reconcile them as we can, (speaking of their souls,) and with prayers and sacrifices for those who have been slain, since we are to be changed."* In justice to Socrates we may observe, that few men have left behind them a reputation more unsullied by private or political errors, or a name around which the union of virtue and talent must shed a brighter halo of unclouded fame.

PLATO—430—348, A. C.†

To subject Plato to any rules of criticism as a man in point of character, would be a futile attempt, taking into consideration the little evidence

* *Χρὴ δὲ καὶ τῶν ἐν τούτῳ τῷ πολέμῳ τελευτησάντων ὑπ' ἀλλήλων μνείαν ἔχειν, καὶ διαλλάττων αὐτοὺς ᾧ δυνάμεθα, εὐχαῖς καὶ θυσίαις ἐν τοῖς τοιοῖσδε τοῖς κρατοῦσιν αὐτῶν εὐχομένους, ἐπειδὴ καὶ ἡμεῖς διηλλάγμεθα.*

† Plato was born about 430 years, A. C. His family was of illustrious descent, and ranked amongst the most honourable of the Athenians. On his father's side he was descended from Codrus, the last of their kings; and on his mother's from Solon, their great legislator. His original name was Ariston. He received the name of Plato from the largeness of his shoulders. Poetry seems first to have engaged his attention, but that he soon relinquished, in comparing the efforts of his muse with the Iliad. After having travelled over many countries, and made his mind the reservoir of every kind of knowledge, he settled at Athens, and opened a school for philosophy; which science he had been induced to study on hearing the eloquent

afforded us from any thing striking and peculiar in his tenor of conduct. No strict adherence to any rule marked the line of life adopted by our philosopher. Unlike his great master, he was more willing to shine as a philosopher, than to be esteemed as a useful plebeian: more fond of metaphysical minutiae, than emulous to instruct the vulgar mind in the simple manner of doing well. Not that we would throw any aspersion upon the doctrines of Plato; that would be casting a reflection upon him whose foster child he was; but we cannot but look with distaste upon the elegant yet superfluous trappings with which he has encumbered the purer sentiments of that great philosopher. As to the style and diction of Plato, a decided superiority is not questioned. He drank largely of that fountain of letters from whence springs excellence. Born under a genial sun, he nourished that flame which happily warmed his own breast. His first addresses, we are told, were to the tragic muse; but possessing that generous pride which is the feeling of every great mind, when made sensible of the inferiority of its own efforts, he destroyed the fillet of his early mind, and sought the cultivation of philosophy for to obtain a name amongst his countrymen. For eight or nine years he was the diligent pupil of Socrates, and at his death judging it wise under afflicting

harangues and wisdom of Socrates. The opinions of Plato were eagerly received in the Christian world. His works are all written in the form of dialogues. He died on his birth-day, in the eighty-first year of his age. Some say in the midst of an entertainment, but Cicero, with more probability, when writing,

circumstances to leave Athens, the seat of violence and faction, he travelled over a great part of Greece. In his way through Sicily he indulged in that curiosity which cost the excellent Pliny his life. He examined the eruption of a volcano. From thence having passed through Egypt, he retired to the groves of Academus: there he met with that applause which is due to superior merit. It was during the many years that he presided over this academy, that he wrote those dialogues which have been the praise of every age and country. To an extremely temperate habit, we may perhaps attribute that clearness of conception which not unfrequently marks the sublime. It is to his merit that we may remark he was more desirous of being a good school-man, than of shining in public as a statesman. He wisely refused to take any share in the political contentions of his countrymen. The notions which he adopted from former philosophers he rendered subservient to his own preconceived opinions: from these materials he became the author of a system which he developed in his writings and conversations. He prefers dialogue to the strain of other philosophers; and in this form his sentiments are delivered with peculiar felicity. "Some of these," says Dunbar, "are distinguished by sublime and glorious conceptions, adorned by copious and splendid diction, and wrought up in such an easy and harmonious style, as to seem rather allied to poetry than prose. It was certainly from a persuasion of this, that his countrymen decreed him the honourable appellation of the Athenian bee." In one of his dialogues

Plato represents his master as rallying the orators, and ridiculing that empty declamation which is the besetting evil of loquacity: but in this, as in every other instance save two,* in which he mentions himself, he makes his own sentiments to flow from the mouths of others. From his *Phædon* and *Timæus* we extract the following sublime idea of the deity: "The Creator of the universe is one, immortal, infinite: the centre of all perfection, the inexhaustible source of intelligence and being: who existed before he created the universe, nor had manifested his power by any external act, for he had no beginning: he existed independent of all other beings in the unfathomable depths of eternity." There is something remarkably striking in the definition which he gives of the human soul. He compares it to a small republic, of which the reasoning and judging powers were placed in the head, a firm citadel, of which the senses are constituent members, and being properly subservient to the judgment are its servants, and yet possessing authority in some degree and acting with the soul are figuratively styled its guards. The soul is divisible into various passions, or operating powers. The higher order, which he places in the head, are gently cooled by the breath of heaven, which, like a genial breeze, is respired, and gives animation. The breast is made the receptacle of passions of a lower nature, termed desire. Conceiving that the connexion of these two should not be of too in-

* Once in the dialogue entituled *Phædon*, and another in the apology for Socrates.

timate a nature, he makes the intermediate situation of the neck to separate the animal from the mental part of the soul ; and they too, he adds, are gently cooled by the kind offices of the lungs, which act as a moderating corrective in any warm conflict which might take place between these two powers. The lower or concupiscible part provided for the support and its necessities, and these again have recourse to the liver to take off any excess with which they are too apt to be charged. Thus he has with mathematical accuracy dealt out to each a mutual service. In his system of philosophy he followed the physics of Heraclitus, the metaphysical opinions of Pythagoras, and the morals of Isocrates. He maintained the existence of two beings, one self-existent, and the other formed by the hand of a preexistent creature, god and man. The world was created by that self-existent cause. Creatures were delegated to a lower order of beings which he calls demons. Plato was the first who, in support of the immortality of the soul, produced arguments solid and permanent, deduced from truth and experience. He did not imagine that the eternal welfare of the soul would be injured by the diseases to which the body might be subject, nor did he conceive of the soul as totally devoid of embarrassment, in consequence of its connexion with the body : and in this opinion he coincided with his great master, for both were unanimous in regard to the tax which was imposed upon the higher aspirations of the soul. To illustrate his sentiments more fully, the great founder of Platonism wrote a book well known by the name of

“The Republic of Plato,” in which he with great talent explains the rise and revolution of civil society. His idea of justice was what we conceive to be very correct: it comprehended not only what we owe to ourselves, but what we also owe to our neighbours: in fact it included the perfection of every virtue. Truth accomplishes the philosopher, and virtue makes the man happy. Plato has a beautiful passage to this effect in the sixth book of his Republic: Ἡγουμένης δὴ ἀληθείας, οὐκ ἂν ποτε, οἶμαι, φαῖμεν αὐτῇ χορὸν κακῶν ἀκολυθηῖσθαι. Πῶς γάρ; Ἀλλ’ ὕγιες τε καὶ μέτριον ἦθος ὧ καὶ σωφροσύνην ἔπεσθαι.

Every *Φιλοπλάτων* must deplore that the writings of this great philosopher are so little attended to in schools, where we perceive a general decline of taste for metaphysics: but, however, we may observe, that without a luminous and condensed philosophical commentary, the reading of Plato is such an arduous task, that few masters and few students can do justice to it. Plato’s method was diametrically opposite to that of Aristotle. *Siquidem quæ illi de substantiis intelligibilibus, aut numeris et reliquis hujusmodi dixere, ea Aristoteles ad res corporeas transtulit sensuique subjectas.*”* His maxim is to arrive at the knowledge of our things by ideas, which are to be considered as their originals. Aristotle’s is to become acquainted with them by the effects which are the result of those ideas. The order established by Plato is, that of nature following herself out from cause to effects. Aristotle’s order goes to the cause by means of the

* Bessar. Card. in Cælum, lib. ii. cap. 4.

effect. But sense is fallible, for which reason the knowledge of universals, founded on particulars, is faulty in principle, and rendering it infallible by what he calls his universal organ.

ARISTOTLE—385—322, A. C.

Aristotle was born at Stagira: he was the son of Nichomachus and Festiada. After his father's death, and at the age of seventeen, he went to Athens and became the pupil of Plato. It is said that his master, discerning the superiority of his endowments, called him "the mind of the school," and would say when he was absent, "intellect is not here." His conduct in the early part of his youth was notoriously dissolute; but having got the better of his habits, he applied himself with great acuteness: and after having for twenty years received the instructions of Plato, was afterwards, according to some, ten years preceptor to Alexander the Great, who received his lessons with every possible deference: and Plutarch observes, that this monarch owed more obligations to Aristotle, his tutor, than to Philip, his father. When Alexander, upon the death of his father, proceeded in his memorable expedition against the Persians, Aristotle returned to Athens for the purpose of opening a school. The Lyceum (a grove in the suburbs of Athens) was the destined arena of our philosopher: it was there that he taught his pupils, and there that he raised many a monument of lasting fame. From the circumstance of his constantly walking

during his conversation with his pupils, his followers obtained the name Peripatetics. Aristotle followed the practice of other philosophers in establishing two kinds of doctrines; the one public, the other private; the one called *exoteric*, the other *aeroamatic* or *esoteric* doctrine. The one class of hearers he taught his exoteric doctrine, consisting of logic, rhetoric, and politics: another class the more subtle doctrine concerning existence, nature, and the divinity. The character of Aristotle, as a philosopher, stood very high for many ages. Such was the variety of his writing, that he seemed to address every muse with peculiar aptness. Moral and natural philosophy, metaphysics, mathematics, mechanics, grammar, criticism, and politics, in fact every branch of knowledge in cultivation in his time exercised his pen. His writings will appear to have been subject to a more than ordinary concatenation of eventful circumstances. I will extract an interesting account given of them by a learned modern writer. "To Theophrastus, his favourite disciple, Aristotle is said to have bequeathed his writings. He may perhaps have understood and valued them; but that this elegant Athenian should pass over all his ingenious countrymen, and leave them to Neleus, an obscure inhabitant of an obscure city of Pergamus in Asia, whose heirs locked them in a chest, seems to imply that they were compositions not suited to his age and country. The Pergamenian kings, searching every where for books then only in manuscript, to form a great library in their metropolis, Neleus, fearing to be deprived of them, although consi-

dering them as useless save as mere property, buried them in a vault: here they lay unknown and untouched one hundred and thirty years. By this time the possessor of this buried treasure wanting money, sold them to Appelico, a rich citizen and great book collector. Though damp and decayed, they came into Sylla's hands, who sent them to Rome, not, it is thought, for the purpose of reading them, but of adding to his popularity that of a great book collector. After that Tyrannion, who being carried prisoner to Rome from Pontus (was under the patronage of Cicero, who was reading lectures at the time in Rome,) undertook to form a copy, having obtained permission from his friend, Sylla's librarian. He communicated his labours to Andronicus Rhodius, who from the manuscript first made the works of Aristotle known to the public, nearly two hundred and fifty years after the hand that wrote them had mouldered in the dust."

Aristotle was anxious to make himself the head of a new sect, and for this purpose attacked the opinions of all preceding philosophers. Concerning the formation of the world, he deviated from received laws. He imagined that the operating principles were in nature opposite, independent, and underived, from which all things proceed. But as they could never combine to produce any sensible objects, a third was necessary. These three principles he denominated *form*, *privation*, and *motion*: the two former contrary to each other, the latter the common subject of both. Matter and form are the constituent principles of things, privation makes no part of their constitution, but is acci-

dentally associated with them. Primary matter, eternal and uncreate, he considered destitute of all qualities, and therefore not a body but the subject on which forms might be impressed, and in which they might inhere. The causes or principles of the universe he divided into four kinds. *Material*, of which things are made: *formal*, by which every thing was made to exist as it is: *efficient*, by the agency of which any thing is produced: and *final*, or the end for which it is produced.

The notions which Aristotle formed of virtue and moral conduct deserve more attention. He made virtue to consist in the habit of mediocrity, according to right reason. This idea Horace has beautifully expressed.* Virtue he considered as the middle path between two extremes, the one of which offends from being too much, the other from being too little affected, by a particular species of objects. The first virtue, that of fortitude, consists in preserving a medium between the opposite vices of cowardice, timidity, and presumptuous rash-

* Rectius vives, Licini, neque altum
Semper urgendo; neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aulâ.

Lib. ii. od. 10.

Licinius, your manner of life would be more perfect (before the gods), by neither plunging (as it were) into the deep, nor being too timorous of the sands. Whosoever preserves that golden mediocrity, is secure from the griping hand of poverty on the one hand, and from the toil of envied greatness on the other.

ness ; the one of which is too much affected by the objects of fear, the other too little. Temperance is the mean between the excessive pursuit and the total neglect of pleasure. Moderation keeps at an equal distance from ambition and the contempt of greatness. The other virtues may all be considered as holding nearly the same place between the two extremes. These above cited are some of the leading tenets of Aristotle. During the dark ages our philosopher was unrivalled in the Roman Church, and his philosophy gradually superseded all others. The schoolmen looked up to Aristotle as a being superior to themselves, and implicitly adopted all his opinions. Since the revival of learning his reputation has been upon the decline, As far as natural insight can investigate the mysteries of religion, his ethics are a specimen of clear reason ; but he is miserably defeated when he endeavours to form intuitive axioms under the shackles of a measured theory. This is also another proof that to evidence in a great measure is philosophy indebted for her rules. His Politics may be read with great advantage ; and his Art of Poetry has furnished almost all the critics since his time with rules for their strictures. One reason why the style of Aristotle is rendered with more difficulty, is in consequence of the unhappy state in which the manuscript was when it came into the hands of Sylla's librarian. The parts which had been more subject to the damp and decay than the others, were carefully filled up by some book-maker of that raw period : hence the unconnected ideas

and abrupt clauses which are the evidence of barbarous interpolation.

As a test that Aristotle acknowledged a divine principle, we will quote a passage from the learned writings of the emperor Julian. "Are you willing," says our philosopher, "after this that I should adduce as a testimony the allwise Syren, a type of the eloquent Hermes, and dear to Apollo and the muses? For he thinks it fit that those who inquire, or, in short, argue as if they were dubious whether or not there are gods, do not deserve to be answered as men, but to be punished as brutes."* Beyond this Aristotle laid down a rule, that to those who entered his school this should be proclaimed prior to every thing else, that they should be pious to the gods; should have been instructed in all the mysteries, and initiated in the most holy teletæ, (for such were the mysteries denominated by Proclus) and have a perfect knowledge of all the mathematical disciplines.† Cicero compliments him with the title of a man of eloquence, of universal knowledge, readiness and acuteness of invention, and fecundity of thought.‡ Plato styled him the philosopher of truth, for he studied little the ornaments of style.

* Βούλει τὸ μετὰ τοῦτο τὴν πάνσοφον ὑπαγορεύσω Ξειρήνα, τὸν τοῦ λογίου τύπον Ἑρμοῦ, Ἄπόλλωνι καὶ ταῖς Μούσαις φίλον; ἐκεῖνος ἄξιον τοὺς ἐπερωτῶντας, καὶ ὅλως ἐπιχειροῦντας εἰ θεοὶ εἰσι, οὐχ ὡς ἀνθρώπους ἀποκρισέως τυγχάνειν, ἀλλ' ὡς θηρία κολασέως.—Julian. Orat. vii. p. 440, 4to.

† Ἐγκῶς ἂν πρὸ πάντων ᾔτι τὰ πρὸς τοὺς θεοὺς εὐσεβεῖς εἶναι.—Julian. Orat. vii. p. 440.

‡ Quis omnium doctior? quis auctior? quis in rebus vel inveniendis, vel judicandis, acrior Aristotele fuit?

* Supple καὶ τῷ.

That Aristotle accords with Plato in the dogma that the principle of all things is super-essential, is evident, as Simplicius well observes, from the end of his treatise on prayer, in which he clearly states, “that God is either intellect, or something above intellect.”* In this point they are happily agreed, yet we cannot conceive of a more glaring proof of the limited capacity of the human intellect, than to picture these two exalted minds traversing as it were another element, and exhaling the pure ether, disagreeing upon the minutest, yet simplest hypothesis, that could be urged; their disagreement appears not so much to exist in the essence of the hypothesis, as in the metaphysical arrangement of the powers of argument: and we may with propriety observe, when we see the talents of these two higher powers wound up to the highest pitch of metaphysical deduction, and each expending his scholastic force for the latitude of an hair’s breadth, (which, did either obtain, would utterly confound his principles,) what a very slight gleam of revelation would have reconciled these nice differences, had they but been confronted with the native, but powerful eloquence, of an unlettered fisherman, some three or four centuries subsequent to that period, how every nicely managed hypothesis would have become a self-evident principle. Aristotle would have been able to assign a rational signification for the impulse which he received from the Pythian oracle which he kept in his house, and which impulse was that which prompted him to the study of philosophy.

* Παρὰ τοῖς ἐσχάτοις τοῦ βιβλίου περὶ προσευχῆς διαβρῆδην, λέγων, ὅτι ὁ θεὸς νοῦς ἐστὶ ἢ τὸ καὶ ὑπὲρ νοῦν.—Simp. in Arist. de Cælo, p. 118.

The general character of the opinions of Aristotle, taking into account the obscurity which hung over Greek philosophy, was wisdom and correct discernment, regularity and solidity, giving more satisfaction to the mind than the system of either Stoics or Epicureans.

ISOCRATES—437—338.

Amongst the philosophers and moralists of this period, none perhaps may possess fairer claims to elegance and neatness of diction, than the friend of Philip of Macedon. He was the son of one Theodorus, a musical instrument maker of Athens; and was the pupil of Gorgias and Prodicus respectively. His timidity of disposition precluded the possibility of his ever shining in public as an orator. The defeat of the Athenians at Cheronea so preyed upon the spirits of Isocrates, that he denied himself the necessities of life, and consequently died, in the ninety-ninth year of his age.

The style of Isocrates is principally remarkable as being a specimen of that peculiarity and neatness to which the Greek language could be wrought. Apart from his contemporaries, he seems to have dictated his sentiments in as pure a tone of expression as the right position of words would admit. Unable to appear in the capacity of a public speaker, he nicely measured every period and pruned every exuberance; in short, he appears to have consulted metrical accuracy in the formation of his style. How far this mode of writing may appear unobjectionable, I am not at liberty to answer; but to

our feelings, the stateliness of prose seems much more adapted to convey the sentiments of sober admonition, than the nicely tuned epithets of the poetic muse. The orations of Isocrates possess also another disadvantage, which, although parallel in importance, is much more unhappy in effect. An oration got up in the study may possess all the qualities of a correct form of speech, and a perfect regularity of parts; it may add that strength of reasoning and force of argument which shall render it almost invincible; it may consolidate the strength and unite the beauty of a perfect oration; but notwithstanding all this, there is an energy, which enunciation alone can supply, beyond the cool retreat of the closet, warmed but by the regular ardour of a strained intellect—each thought calling back its fellow, and digesting well its time and place—bound to the rules of syllogism, or observing that coherence of rhetorical accuracy which system may prescribe and formality make necessary. Had the lamp alone fanned the sparkling flame of animation which dictated the Philippics, Greece had never seen in him the unrivalled orator of his country, nor would the fame of Demosthenes have outlived the woful ignominy which avarice at an after period corrupted.

The orator, after having finished his oration, and given it all the studied accuracy and regular beauty which the seclusion of the closet or the grotto may suggest, has still to await some happy period of time and lively concatenation of circumstances, which may invite his appeal to the people; for there he is induced to comment upon what may have

been the product of his more solitary hours; and those sentiments which, uttered spontaneously as his sense of the merits of what he urges, as they are true to the ardour which induces them, are the effect of that generous feeling which animates the panting efforts of patriotism—those sentiments which the occasion may present, and which, as by natural impulse, strike the mind of the orator when uttering the more digested effusions of a meditated harangue. These extraneous advantages cannot be urged in favour of Isocrates, since it is very dubitable whether ever any of his orations experienced the force of declamatory power. But notwithstanding the remarks which we have thought proper to make upon the merits of Isocrates, the remains of his orations extant inspire the world with that veneration of his talents, as a moralist, an orator, and, above all, as a man, to which the strained forms of eulogy cannot do justice. He has left us a collection of maxims which, howsoever they may serve any useful purpose, are worthy of being transcribed for the sentiments they contain. We have selected a few of them, and, it is hoped, that as they are for the use of the general reader, he will overlook the inelegance of the translation, for the most part purely literal.

FEAR OF GOD.

First, therefore, piously regard those things or observances which relate to the worship of the gods; not only as to sacrifices and the keeping of vows. For while that is a sign of our abundance, this is an evidence of the purity of our morals.

Reverence at all times what is sacred, but particularly that which is considered so by your country. For thus you will appear to render sacrifice to the gods, and also to observe the laws of your country.

Πρῶτον μὲν οὖν εὐσέβει τὰ πρὸς τοὺς θεοὺς, μὴ μόνον θύων, ἀλλὰ καὶ τοῖς ὄρκοις ἐμμένων. Ἐκεῖνο μὲν γὰρ τῆς χρημάτων εὐπορίας σημεῖον, τοῦτο δὲ τῆς τῶν τρόπων καλοκαγαθίας τεκμήριον. Τίμα τὸ δαιμόνιον ἀεὶ μὲν, μάλιστα δὲ μετὰ τῆς πόλεως. Οὕτω γὰρ δόξεις ἅμα τε τοῖς θεοῖς θύειν, καὶ τοῖς νόμοις ἐμμένειν.

HONOUR YOUR PARENTS.

Let every one act towards his parents as he would wish that his children should towards him.

Τοιοῦτος γίνου περὶ τοὺς γονεῖς, οἷους ἂν εὖξαιο περὶ σεαυτὸν γενέσθαι τοὺς σεαυτοῦ παιδας.

BODILY EXERCISE.

We should accustom the body to those exercises which do not call forth the inherent strength, but which contribute to the health of the system. And this you may effect by ceasing to work, while as yet you can sustain labour.

Ἄσκει τῶν περὶ τὸ σῶμα γυμνασίων, μὴ τὰ πρὸς τὴν βώμην, ἀλλὰ τὰ πρὸς τὴν ὑγίειαν συμφέροντα. Τούτου δ' ἂν ἐπιτυχῆαι, εἰ λήγεις τῶν πόνων, ἔτι πονεῖν δυνάμενος.

Accustom yourself not to be sullen, but thoughtful; for by the one you will be considered as acting deceitfully, and by the other prove yourself wise.

Ἐθίξε σεαυτὸν εἶναι μὴ σκυθρωπόν, ἀλλὰ σύννουν· δι' ἐκεῖνο μὲν γὰρ αὐθάδης, διὰ δὲ τοῦτο φρόνιμος εἶναι δόξεις.

EMULATION.

Be emulous for the most part to excel, or to cultivate in yourself order, bashfulness, equity, caution, or prudence, for to all these it is necessary that youth should be subject. Never-

theless, having acquired any good, there is no shame in endeavouring to conceal it : for although you conceal it from others, you are yourself conscious of it.

Ἦγῶ μάλιστα σεαυτῷ πρέπειν, κόσμον, αἰσχύνην, δικαιοσύνην, σωφροσύνην. Τούτοις γὰρ ἅπασι δοκεῖ κρατεῖσθαι τὸ τῶν νεωτέρων ἥθη. κ. τ. λ.

Fear God and honour your parents.

Τὸν μὲν θεὸν φοβῆ, τοὺς δὲ γονεὺς τίμα.

CHARITY.

Be unassuming and modest towards your friends or benefactors, and obedient to the laws.

Τοὺς δὲ φίλους αἰσχύνου. Τοῖς δὲ νόμοις πείθου.

PLEASURES.

Follow pleasures after consideration. For that pleasure that is connected with a worthy object is noble, and that absent from it is debased.

Τὰς ἡδονὰς θήρευε, τὰς μετὰ δόξης. Τέρψις γὰρ σὺν τῷ καλῷ μὲν ἄριστον, ἄνευ δὲ τοῦτου κάκιστον.

CALUMNY.

Beware of impeaching any one, lest your accusation be false; for many, being ignorant of the truth, attend merely to report.

Εὐλαβῆ τὰς διαβολάς, καὶ ψευδεῖς ᾤσιν. Οἱ γὰρ πολλοὶ τὴν μὲν ἀλήθειαν ἀγνοοῦσι, πρὸς δὲ τὴν δόξαν ἀποβλέπουσιν.

OPENNESS.

It is fit that you should act as concealing nothing ; for what at this moment you may hide, at another you will reveal.

Ἀπαντα δόκει ποιεῖν, ὥς μηδένα λήσων· καὶ γὰρ ἂν παραυτίκα κρύψῃς, ὕστερον δόφθῃς.

INSTRUCTION.

Especially would you be in good estimation, should you make it manifest that you do not practise the same things which you reprehend in others.

Μάλιστα δ' ἂν εὐδοκμοίης, εἰ φαίνοιο ταῦτα μὴ πράττων, ἃ τοῖς ἄλλοις, ἢν πράττωσιν, ἐπιτιμῶης.

GENERAL READING.

If you would be a lover of learning, you should be a learner of much. Whatsoever you may learn attend to these rules; and when you have learned thus far, betake yourself to the sciences. For just the same how foolish it would be, that having heard a useful discourse, not to learn; and whatsoever is given unto you by your friends, not to take as meriting your thanks, or as a hint for your information.

Ἄ μὲν ἐπίσασαι, διαφύλαττε ταῖς μελέλεις, ἃ δὲ μὴ μεμάθηκως, προσλάμβανε ταῖς ἐπισημαῖς. Ὅμοίως γὰρ αἰσχρόν, ἀκέσσαντα χρήσιμον λόγον μὴ μανθάνειν, καὶ διδόμενόν τι ἀγαθὸν παρὰ τῶν φίλων μὴ λαβεῖν.

INSTRUCTION.

Throughout all this life spend it as it were in receiving instruction, or with a desire of hearing; for thus the labours of many hardly earned will make it easy for you to learn.

Κατανάλισκε τὴν ἐν τῷ βίῳ σχολὴν εἰς τὴν τῶν λόγων φιληκοίαν· οὕτω γὰρ τὰ τοῖς ἄλλοις χαλεπῶς εὐρηγμένα συμβήσεται σοι ῥαδίως μανθάνειν.

HEARING.

It is generally the case that out of all you hear, some things are much better or more instructive than others. For indeed those leave the mind very soon, but the others endure for ever. For of all possessions wisdom alone is an immortal one.

Ἡγῆ τῶν ἀκουσμάτων πολλὰ πολλῶν εἶναι χορημάτων κρείττω.

It will not be irksome for you to tread that happy path of learning, together with those that are declared to speak what-

soever is excellent. For indeed it is disgraceful that travellers, or those in search after truth, should pass over so much sea of intellect, for the sake of bettering their present lot, and for the young not to sustain these hardships by land as it were, (or upon certain grounds of attained knowledge, as books, lectures, &c.) which would contribute in a greater degree to the increase of the understanding.

Μὴ καλόκνει μακρὰν ὁδὸν πορεύεσθαι πρὸς τοὺς διδάσκειν τι χρήσιμον ἐπαγαλλομένοις. Αἰσχρὸν γάρ, τοὺς μὲν ἐμπόρους τηλικαῦτα πελάγη διὰ περᾶν ἕνεκα τοῦ πλείω ποιῆσαι τὴν ὑπάρχουσαν οὐσίαν τοὺς δὲ νηωλέγους μὴδὲ τὰς καλὰ γῆν πορείας ὑπομένειν ἐπὶ τῷ βελλίῳ καταστῆσαι τὴν ἐαυτῶν διάνοιαν.

COURTESY.

Be courteous in your manner and affable in your language. For it is the property of courtesy to address a person on meeting him, and of familiarity or affability to address the same person in friendly language.

Τῷ μὲν τρόπῳ γίνου φιλοπροσήγορος, τῷ δὲ λόγῳ εὐπροσήγορος. Ἐστὶ δὲ φιλοπροσηγορίας μὲν τὸ προσφωνεῖν τοὺς ἀπαντῶντας, εὐπροσηγορίας δὲ τὸ τοῖς λόγοις αὐτοῖς οἰκείως ἐντυγχάνειν.

CIVILITY.

Be civil to all, but familiar with none but the more excellent of society. Thus you will not appear to be inimical, but friendly to them.

Ἡδέως μὲν ἔχε πρὸς ἅπαντας, χρῶ δὲ τοῖς βελτίστοις· οὕτω γὰρ τοῖς μὲν οὐκ ἀπεχθὴς ἔσῃ, τοῖς δὲ φίλος γενήσῃ.

TALKING.

Talk not frequently about the same things, nor long with the same persons; for of all things there is a satiety.

Τὰς ἐντεύξεις μὴ πυκνὰς ποιῶ τοῖς αὐτοῖς, μὴδὲ μακρὰς περὶ τῶν αὐτῶν. Πλησμονὴ γὰρ ἅπαντων.

LABOUR.

Exercise yourself in voluntary hardships, that you may sustain them with ease when they become compulsory.

Γύμναζε σεαυτὸν πόνοις ἐκουσίοις, ὅπως ἂν δύναιο καὶ τοὺς ἀκουσίους ὑπομένειν.

SELF-GOVERNMENT.

Exercise a control over these (passions) viz.—gain, anger, pleasure, and grief. For it is disgrace that any mind should be under subjection to them. But in the case of gain you may think that there is some profit in those things for which you have contracted some desire, but not in those of which you possess abundance. And in the case of anger you should possess that fellow-feeling, which you would deem it meritorious in others to manifest. And concerning mirth, it would not become you to rule over your domestics, nor to prescribe for or compel them to such and such pleasures. But as to grief, look at the misfortunes of other men, and then manfully contemplate thine own.

Ἵφ' ὧν κρατεῖσθαι τὴν ψυχὴν αἰσχροῦ, τοῦτων ἐγκράτειαν ἄσκει πάντων, κέρδους, ὀργῆς, ἡδονῆς, λύπης. κ. τ. λ.

We should rather regard a pledge given in a man's word, than in his substance. For it is proper that all honest men should evidently manifest to the world that their depositions are more veracious than if made by an oath.

Μᾶλλον τήρει τὰς τῶν λόγων, ἢ τὰς τῶν χρημάτων παρακαλαθήκας. Δεῖ γὰρ τοὺς ἀγαθοὺς ἄνδρας τρόπον ὅρκου πιστότερον φαίνεσθαι παρεχομένους.

DESTRUCTION.

It is equally our duty to be diffident about affairs which are unpleasing to us, as it becomes us to give credence to those which are worthy of regard or pleasant. But with regard to those things which are too base to deserve mention, say nothing about; for it would be much better that those things be not mentioned, which by so doing no good purpose is effected. If an oath be tendered to thee, take it for two pretexts: first, as absolving thee from any shameful flaw or calumny: second, saving thy friend from peril. But for the sake of your possessions never take any thing divine to witness, for were you so to do you would not act religiously.

Προσέκειν ἡγοῦ τοῖς πονηροῖς ἀπισεῖν, ὥσπερ τοῖς χρηστοῖς πιστεύειν. Περὶ τῶν ἀποβήλων μεδενὶ λέγε, πλὴν ἐὰν ὁμοίως συμφέρῃ τὰς πράξεις σιωπᾶσθαι σοὶ τε τῷ λέγοντι, κάκεινοῖς τοῖς ἀκούουσιν. κ. τ. λ.

JUDICATURE.

When you are appointed to any magisterial office employ no wicked person about your ministrations; for what offences soever he may commit they will be retorted upon you. From all these cares keep yourself free, since you will not gain by it, but be the more braving: for that praise which is the voice of the people is the most excellent of possessions. Of no bad cause be a patron, nor continue to maintain it, for you will perceive that by doing such things you will give encouragement to those who commit crime. Provide yourself with the means of bettering your condition, but allow that which is just or equal, that you may appear to desire what is right, not through weakness, but moderation or equity. Rather accept of justice though accompanied with poverty, than riches associated with baseness.

Εἰς ἀρχὴν καλᾶσθαι, μηδενὶ χρῶ πονηρῷ πρὸς τὰς διοικήσεις· ὧν γὰρ ἀνέκεινος ἀμάργοι, σοὶ τὰς αἰτίας ἀναθήσουσιν. κ. τ. λ.

CHAP. X.

DEMOSTHENES—382—322, A. C.

In commenting upon the writings of Demosthenes, it is somewhat difficult to decide, whether we are criticising the talents of a single individual, or descanting upon the whole range of Grecian eloquence. Howsoever critics may decide upon this matter, it is evident that the life of Demosthenes, as an orator, deserves a minute attention. In him we see an example of the most consummate excellence, brought about by the utmost perseverance. History informs us, that Demosthenes

was left an orphan at an early period of his life. His father was an Athenian, who by some manual occupation, some say that of an armourer or blacksmith, succeeded in amassing considerable wealth, which, in consequence of his son's minority at his death, he was left in the hands of guardians, who, being of dubious honesty, caused his estate to become dilapidated, and his education to be utterly neglected. From these two unhappy circumstances, the features of his youth cannot be pourtrayed in very promising colours, save in those happy traits of character and genius, which it is the lot of great men to hear poured as a pleasing libation upon the growing excellence of after life. How much soever the want of proper fundamental instruction may detract from the merits of any man, these as far as could be, consistent with reality of a lost advantage, were amply compensated in the superlative exertions of riper years. Nature on him appears to have dealt out her advantages with a sparing hand, for upon our orator certainly she never lavished those gifts which are indispensable for his profession as a public speaker. The symmetry and appearance of his body did not give him that grace and elegance which please as well as engage the attention, particularly when backed with the powerful strain of persuasive eloquence: an awkwardness also, which by habit had been contracted, served in some measure to disgust his audience. His rising talents were also impeded by weak lungs, which occasioned a bad and imperfect enunciation. These silent but powerful remonstrances would, in any moderate pretensions, con-

vince the individual that nature has never designed him for an orator. But nothing can come in contact with that ambition which, perhaps in the first instance prompted by vanity, views with longing eye the enticing laurel—a grateful tribute to acknowledged superiority. Animated by this, our orator sets about his work of conquering those defects which prevent his attainments: the defect of which he would first be made sensible would be that of utterance. This impediment he overcame by keeping pebbles in his mouth during a continuance of speech, scaling the rugged mountain, and swelling his cadence to the restless sea. How he succeeded in these endeavours may be seen from the reception he met with when he quitted this honourable retirement. Suffice it to say, that those orations which have immortalized him were the honoured labours of those happy hours, where half-shaven and of a neglected mien, he warmed his muse by the glimmering light of a reeking lamp. The triumph of Demosthenes was not over a people of an ignorant age—no, far otherwise—but when all Greece was enlisted in the common cause of letters.

Plato, who established an academy, and which was attended by all noble Athenian youth, numbered him amongst his pupils; but Isæus seems to have been preferred by Demosthenes, whose instructions he cordially received. The sweet morals of Isocrates also tended to chase away that wantonness which too often defaces high talents, and diminishes the intrinsic value of learning. The first efforts of his strength were directed against

his guardians, whom he accuses of having embezzled his estate, and of scandalously mismanaging his heritable possessions. This charge he pressed with so much cogency and convincing argument, as to gain the point with applause. It was perhaps in the heat of that success with which on this occasion his eloquence was crowned, that he mounted the tribunal and publicly harangued the Athenians ; but his attempts at this time were not so sanguinely received, perhaps in some measure being devoid of that forcible persuasion which flows from a conviction of the truth of the reasons urged : he would not be heard with equal interest, and his natural embarrassment would be more felt by his audience. On his return, exceedingly dejected at his ill success, he resolved in his own mind to abandon a pursuit, for which nature seemed not to have destined him. He was met by a friend, who quickly learned the reason of his despondency ; and by quoting a few verses from Sophocles, made our orator acquainted with his prime deficiency. This timely hint had the desired effect upon the mind of Demosthenes. He again resolved upon the accomplishment of a task, which by any other individual similarly circumstanced would have been deemed perfectly insurmountable. In what manner and to what extent he effected his determination, Greece herself will bear ample testimony. The times in which he lived displayed a most glorious field for the due exercise of his talents. The Athenians themselves were little sensible of the encroachments which Philip of Macedon was making upon the freedom of Greece. He who embraced in his view

extended conquest, met with no greater opposition to his arms than the eloquence of Demosthenes. He who felt the sweets of freedom glow in his bosom, deprecated the supineness of the Athenians, and roused them to think of the danger to which the encroachments of Philip subjected them. Instead of Athens distracted by civil broils and disunited, she became united, formidable, and dangerous to the neighbouring states, which, being wrapt in luxury and indolent ease, forgot the glory of her ancestors, and sold her government and the management of public affairs into the hands of mercenaries—entrusted her defence and safety to the base pensioners, who wallowed her in approaching ruin. But things were not to continue in this state. Athens was happily at this crisis the scene of many contending orators, each making his pretensions to public applause; but no one shone so clearly in his zeal for the public weal, as the illustrious author of the *Philippics*. He watched the movements of the artful Macedonian with a scrutiny in which none but one hoping to build his fame upon the success of his enterprise could persist.

The eloquence of Demosthenes was not directed against the ambition of a general, who advanced with open front to the field of action; but, on the contrary, he harangued against a soldier, and a veteran, in the arts of stratagem and intrigue. Born in the camp, and cradled in the arms of victory, he came not in features of hostility—in the place of arms, he opposed to the unsuspecting Athenians an apparent disposition for accommo-

tion : to this he added an engaging and insinuating address—unbounded liberality and extensive promises—holding out every advantage to those who would enrol themselves under his standard. Flushed with the intended conquest of Persia, and the hopes of a successful enterprise, Philip found it not difficult to seduce even some of the leading men of the state of Greece, who, either openly avowing the goodness of his cause, or perhaps conniving at his attempts at universal dominion, rejected the bravery of their ancestors, and basely lent their strength against those sacred ties—that most obstinate bulwark, the liberty of their country. This treachery of his countrymen, as set in its proper colour by Demosthenes, he who may be styled one of the last of the Greeks, deprecated these slavish concessions to one whom he viewed in the light of a tyrannical despot ; and these he rightly contemned as insults offered to the manes of those departed heroes, whose services to their country have left in their names an imperishable temple of fame. With these high sentiments he inveighed against the designs of the usurper, watched his motives, detected his schemes, and exposed his measures.

In forming a confederacy for this purpose, his abilities as a politician were no less conspicuous than his talents as an orator. He had, as a learned professor observes, to oppose a party at home, keen, vigilant, and ready to take advantage of every error or untoward event, to ruin him with the people. He had to gain over states exasperated against Athens by acts of hostility, instances of infidelity, and attempts upon their liberties ; many of whose

leading citizens were also bribed into Philip's service, or had so little virtue as to be careless of their country's fate, provided their own interests were secure. He had, continues he, to manage the wayward inclinations of the people; to secure their favour while he stigmatized their indolence; to appeal to the best principles of their nature, the noblest period of their history; and the high notions they entertained of their own dignity and importance, while the detail of facts brought under their view was intended to put them to shame and confusion. The force of his eloquence upon the aspiring manœuvres of Philip was both marked and evident: he never more sensibly experienced that the tongue was an unruly member; he laid a tax upon her orators, and they were ordered by the Macedonians to be given up. On this occasion Demosthenes made use of the fable of the sheep, which delivered their dogs to the wolves. Although the services of our orator were of the highest importance, and were so well appreciated by his country as to decree him a crown, as a sense of the high opinion they entertained of him; and that his zeal in the administration making void the sarcasm and reproach of Æschines, was equal to the most consummate courage in action; yet let Chersonæa testify how he who had sold his safety as a citizen into the hands of the democracy, had declared himself opposed to the cause of Philip, and confederated against all his measures;—let her see the shield which his persuasive eloquence had placed upon the arm of many a less anxious Greek, in the hour of difficulty and of danger, ingloriously cast

it from him: this was a stigma for which he could never atone. He who feigned to reject the offers of Macedon and her proffered riches, let the bribe of Harpalus silence his pretended magnanimity. In palliation of those two flaws, in the conduct of Demosthenes, it may be urged that the veracity of an oration does not affect the merits of the orator, more than the historical accuracy of the poet diminishes the value of his verse; for both these objections may be urged with truth against the consummate efforts of the greatest writers of which Greece can boast. Whatsoever sophistry may reconcile right reason dictates—that excellence in any art combines a knowledge of its principles, and a practicable acquaintance with its effects.

Demosthenes not only had the misfortune to corrupt his virtue by receiving a bribe—what was more, to be cast into prison for the offence. He did not long survive this disgrace, although he made his escape from confinement, and at the death of Philip was recalled from banishment by the voice of the Athenians. He incurred the resentment of Antipater, the successor of Alexander, and upon the approach of this general to Athens, our orator withdrew his friends to Calauria, and he himself took refuge in the Temple of Neptune, where he died by his own hand, having drunk poison which he had carried about with him for this unhappy hour.

CHAP. XI.

PASTORAL POETRY.

THEOCRITUS.

Theocritus was a poet of some eminence; a Sicilian by birth, Syracuse being his native place. He was a writer of peculiar taste, in the Doric dialect, and of general talent; but he excels in pastoral writing, of which species of composition he is a model; correct and worthy of imitation. Virgil in his eclogues has preserved him almost entire, and he has taken advantage of the beautiful tropes and turns of sentiment which mark the vivacity of the Sicilian muse. In his fourth eclogue he invokes the same power that touched the parent lyre, and Sicily he owns the land of song.

That there are many passages in the ancient authors which correspond very clearly with the sentiments of the Old Testament writers, is evident in the many parallelisms with which we meet; and this circumstance warrants the supposition as to the actual knowledge of the Scriptures which the ancients had generally. Theocritus has, in the following passage, enriched the Idyllia with a quotation from Solomon's divine pastoral.

Ἄδύ τι τὸ στόμα τοι, καὶ ἐφίμερος, ᾧ Δάφνι, φωνά·
Κρέσσον μελπομένῳ τεῦ ἀκούμεν ἢ μέλι λείχειν.

Idyll. viii. 82, 83.

Say, Daphne, what is so grateful as thy voice, or what so much to be desired? I would prefer thee, sweetly singing, to the sipping of newly distilled honey.

Which runs much in the strain of—

Κηρίον ἀποστάξουσι τὰ ψείλη σου, νύμφη· μέλι καὶ γάλα ὑπὸ τὴν γλῶσσαν σου.—Cant. iv. 11.

Thy lips, oh my spouse, drop as the honey-comb: honey and milk are under thy tongue.

But it is needless to multiply instances, since they are so frequent and pertinent as not to be overlooked by a reader of moderate discernment.

CHAP. XII.

CONCLUSION.

To speak of the classics generally without qualification or limit, the study of them particularly recommends itself to those whose circumstances and situation in life afford them leisure for study, and call them to the exercise of debate in public assemblies; for the speeches of the great men amongst the Greeks and Romans are well worthy of their minute and constant attention, as being masterpieces of clear reasoning and genuine eloquence: their orators clearly make out their case, propound their opinions, and argue strongly—their remarks are ever to the point—their sarcasm touching and clear, and their raillery diverting. “They are,” observes an eminent author, “bold without rashness and insolence, and severe with good manners and decency. They do justice to their subject, and speak agreeably to the nature of things

and the characters of persons. Their sentences are sprightly, and their morals sound. In short no part of the compositions of the ancients is more finished, more instructive and pleasing than their orations. Here they seem to exert their choicest abilities, and collect the utmost force of their genius. Their whole histories may be compared to a noble and delicious country, that lies under the favourable eye and perpetual smiles of heaven, and is ever crowned with pleasure and plenty; but their choice descriptions and speeches seem like some peculiarly fertile and happy spots of ground in that country, on which nature has poured out her riches with a more liberal hand; and art has made the utmost improvement of her bounty. They have taken so much pains and used such accuracy in their harangues, that the greater pleasure they have given the reader, the more they have exposed themselves to the censure of the critic.

This is not the place wherein to draw a comparison between the Greek and Roman languages, yet, notwithstanding, there is scarcely any one capable of forming any opinion of the merits of the classics, but will decide in favour of the vast superiority of them to the modern languages in strength and delicacy, and, in this respect, the preponderating merit of Greece will not admit of dispute.

Greek and Latin have for many ages been fixed and unalterable; and well is it for us of modern times, that the best writers in those languages flourished in those happy times, when learning and polite arts were arrived at their perfection and

standard: and one great advantage which the chief classics had was, that most of them were placed in prosperous and plentiful circumstances in life, raised above anxious cares and abject dependence. They were persons of quality and fortune's courtiers, and statesmen, great travellers, and generals of armies, possessed of the highest dignities and posts in times of peace and war.

Their riches and plenty furnished them with leisure and means of study; and their employments improved them in knowledge and experience. How lively then must they describe those countries and remarkable places which they had attentively viewed with their own eyes! What faithful and emphatical relations were they enabled to make of those councils in which they presided, of those actions at which they were present and commanded! for in the writings of the ancients we have nature without wildness, and art without ostentation.

Perhaps it may not be amiss, in addition to what has been already said, to take a partial survey of the information which from various sources has been brought together. In the first instance, the barbarous state of any country precludes the possibility of its being the source of any direct information: the peninsular situation of Greece appears at an early period of her history to have afforded little interest to foreigners. One reason which may be assigned for this appears very conclusive, viz.—the Mediterranean being difficult of navigation, quicksands and sandbanks are dangers which the early navigators dreaded, but knew not how to avoid; and it will be needless to observe, that that

instrument which so efficiently directs the mariner in making the proposed haven, was not the discovery of that age. It is pretty generally allowed, that the taste for letters first betrayed itself in a rude rhythm, which for the most part celebrated the exploits of their generals or the praises of their deity; which being performed during the celebration of the sacred rites, was thought to render more acceptable the sacrifice: for how could poetry avoid the wild mistakes of paganism, when paganism itself pursued the irregular motions of the heart? Thus nature may be said to dictate a system of theology, which even barbarians in every country observe.

Hence the epic muse would be the first to read her features there. Things would not continue long in this state: that spirit which first gave animation would evidently dictate an emulation equal to higher attainments. The sun had shone upon Greece, and Egypt lent the pale rays of his declining orb: the fever spread, and in the space of but a few years many an unfledged poet was seen to lay his tribute on the altar of the epic muse.

Mæonia put in her claim, and in Homer alone was found excellence. He had no rival in his lay, but trod the flowery banks of poesy alone. Letters now became increasingly sought after by this reforming people; the sportive fancy of Greece began at this period to shew itself in satire and rude drollery, which, in the first stage, made the vices and follies of their superiors subjects of ridicule; whilst the sarcasm and irony which they made use of tended in no small degree to give colour to the

caricatures which they drew. The etiquette of the courtier was often made to feel the lash of this rude species of reproof; to the pedant also it was particularly offensive and unpleasant. Such then, we hesitate not to say, was comedy in its primary stage of advancement, viz.—an unbounded critique upon individual peculiarities. However, the unnatural license of the comedy not suiting the high tone of an Athenian ear, the drama was banished from Athens, and allowed to rusticate awhile, until schooled in the arts of courtesy it became eligible to the notice of polite society. The imitative faculty of the Greeks, not satisfied with supplying the audience with a kind of pleasantry which would at once recommend itself to the lighter affections of the commonalty; scenes more calculated to arouse the attention and excite the passions, were next made to operate upon public taste. Hence surprise and horror borrowed lively colours from the representation of Orestes avenging the death of Agamemnon in the murder of Clytemnestra; and from descriptions of this nature arose that style of poetry which was afterwards called tragedy: for as Aristotle observes, “tragedy is not the representation of men, but of actions, of their lives both of happiness and misery.” Hence what comedy is to the manners of men, so tragedy is to their good or bad qualities.

Prior to the birth of tragedy, the drama had been so well received and was entitled to such importance, as to maintain a distinct character in the stage of composition; nor, at an after period, was the laurel of the comedian thought unworthy of

the aspiring efforts of the enlightened Athenian. Aristophanes is emphatically styled the dramatist, in consequence of the superiority of his writings to those of his competitors. In this species of composition the shafts of his irony and the force of his satire were as keenly felt, as sometimes they were ill-directed. For it is doing but justice to Aristophanes in saying, that he prostituted his high talents to the defamation of virtue and age; nor did he hesitate to speak evil of dignities.

History, the light of ages, and the grand chronometer of events, as yet hidden in the rising talents of Greece, now was sought after as the Greeks became legitimate heirs of the sacred stream of Helicon. The Egyptian priests, like our mitred abbots of a few centuries back, were the main reservoirs of early information: it was from these sources and the efforts of a well-directed observation, that Herodotus principally drew together that mass of information and record of events which compose his history. We hesitate not to say, that in the efficient manner in which he has executed this, he has succeeded in stamping immortality upon his work. No pains were spared—no difficulties considered insurmountable which came in contact with the determined industry of the historian of general events. But to what extent he may make a claim to undeviating accuracy, it is for the critic to decide. Thucydides, like our own Burnet, was the narrator of the occurrences of his own times, and of which he was an agent. Notwithstanding the acknowledged veracity of the historian, and the high tone which his writings still maintain in the

grade of popular taste, allowing for the sacrifice which he has not unfrequently made of grammatical propriety to the claims of candour on the part of the historian, he may still be regarded rather as the elegant pourtrayer of events which came under his own observation, than the simple inquirer after truth. The transactions of the last seven years of the Peloponnesian war, were carefully noted by Xenophon, whose annals close the history of the war. With the exception of this performance, his writings too evidently breathe the spirit of the courtier, who, by the way, not professing that gallantry which induced a modern writer* to decline the honour of becoming the biographer of a late monarch's father, excusing himself on the grounds of his incapacity to do justice to that reign. Xenophon, in his *Cyropædia*, according to the judgment of Cicero, has succeeded rather in drawing the model of an accomplished prince and just government, than of maintaining the strictness of history.

In every age of the world, philosophy, in some sense of the term, has usurped the office of umpire in matters pertaining to religion and the moral government of the world. In this form, then, we conceive the science which was afterwards termed philosophy unfolded itself to the observation of mankind. An innate mode of reasoning, which never fails of producing ideas corresponding to the imaginative images of an intuitive exercise—thoughts which, by the way not entirely underived,

* Sir W. Scott.

rise *ad infinitum*, when the mind turns upon a subject which leads it more or less to see its own inefficiency, and contributes to organize theories of innate birth. Under these circumstances, any attempt to trace the growth of philosophy through its several gradations, would be incompatible with existing embarrassments. Of this science Socrates made perhaps the sublimest use of any other of the philosophers: for he made its doctrines rather subservient to reason, than the imperious guide of an hidden principle. Thus his mind became elevated in proportion to the sublimity of his conceptions, and philosophy read her true feature in the due regulation of appetite and sordid feeling. Plato and Aristotle also possessed that greatness and depth of soul which entitled them to the rank of philosophers; abating, it is true, their deviating at times from that moral rectitude which so pre-eminently distinguished the character of their great master, and pandering to the novelty of a mere hypothesis, they yield in point of philosophic ore to the unrivalled excellence of Socrates.

No soil could be more happily suited to the growth of oratory, than that on which the seeds of poetry produced flowers in grateful luxuriance, and spread before the observing eye a field of rich variety: and when even philosophy felt herself confined within the agreeable limits of rule and moral accuracy. Let it not be understood by this that we consider oratory the highest excellence of Athenian talent; but rather that the mind of the orator is nourished by the fertilizing streams of the sister muses, and made the reservoir from which flow the nourishing ingredients of this kind of composition.

Homer, in his *Iliad*, has afforded ample resources for the instruction of every succeeding orator : for the speeches which he has put into the mouth of his heroes, are so varied in their manner and copious in their treatment, and at the same time serve as such excellent specimens of every species of oratory, that the orator may esteem his poems a valuable synopsis of the leading principles of his art. It is pleasing to trace in the writings of Demosthenes, Æschines, and others of their class, yet of inferior claims, the germ of the Mæonian betraying itself in its original vigour and animation, as well as the poetic effusion of the orator. The resemblance is as striking as the observation is just. These remarks may also be applied to those of our own country, who have cultivated with success this noble art. Our own Milton has preserved those rules which Greece prescribed for herself, and the illustrious Pitt acknowledged himself a great admirer of the epic bard.

Homer, Demosthenes, Herodotus, and Archimedes never had their equal in Rome. It was by admiring Homer, that Rome was honoured with the *Æneid*, and England with the *Paradise Lost*.

The eloquence of Demosthenes produced a Cicero; the unadorned excellence of Herodotus was admired and appreciated by Varro; and Thucydides was esteemed by Livy. Archimedes and Euclid had no warmer partizan than our own immortal Newton. It was by admiring Sophocles and Euripides that Racine has succeeded in placing himself beside them.

The fame which tragedy afterwards attained to

was owing to this simple circumstance. Cimon returning from a glorious campaign brought back the bones of Theseus. To preserve the memory of this event, the Athenians proposed a prize to be contended for by the tragic poets, and which contention became very famous. Judges chosen by lot were to determine the merit of the performances, and to adjudge the crown to the successful competitor amidst the commendations and applauses of the whole assembly. But the archon who was appointed umpire on these occasions, witnessing the unceasing interruption of the people, nominated Cimon himself in connexion with nine other generals, judges.

Sophocles, though at that time but a youth, presented his piece, and notwithstanding its being his first attempt, he succeeded in gaining the prize in competition with Æschylus, who until then had the honour of the theatre, and was esteemed as incontestably the best writer.

Unable to survive this defeat by his pupil, he left Athens and retired to Sicily, where not long after this he died through excess of grief. But as for Sophocles his reputation continually increased, and never left him, not even in extreme old age.

It was a glorious day for Herodotus when he saw all Greece assembled at the Olympic games, and declare, whilst they heard him read his history, that the muses uttered their own accents in his mouth: and from this circumstance the annals of our historian were honoured with the title of the fostering nine. The case was the same with the orators and poets, who spoke their orations or read their poems in public.

To what extent the applauses of the multitude might carry the emulation of the candidates for fame, we may fully attest by the small period which was occupied under Pericles in carrying the arts to the highest perfection. The arts and sciences were never more glorious and triumphant than after the expedition of Cyrus, which was the epocha from whence to date the prosperity of Greece ; and was in particular the occasion and origin of that glory which made the name of Athens so famous—for the following fifty years produced in that city a multitude of men eminent in every kind of study ; in arts, sciences, war, government, and politics. However, to confine ourselves to the arts alone, what gave such a zest and excited such emulation, were the distinguished honours which, at this period, were paid to the man of merit.

Though Cicero had gained universal applause in Rome for his first orations, he found that something was still wanting to complete his eloquence ; and although esteemed a famous orator in his own country, he was not ashamed again to become a disciple of the Grecian rhetoricians and philosophers, under whom he had studied in his youth at Athens, which till then had been looked upon as the seat of science and the capital of the world for eloquence. She saw, at the same time, with grief and admiration, this young Roman ravish from them by a new kind of conquest, the remains of their ancient glory, and enrich Italy with the spoils of Greece. For Greece has always been the seat of good taste. It is from thence we must derive every branch of knowledge, if we would take it

from the original. Eloquence, poetry, history, philosophy, and physic, were all formed, and most of them carried to perfection in Greece, and thither we must go in search of them.

Much honour would it have reflected on Greece, had she continued to maintain that character which is so honourably given her by her own historian. Herodotus observes, "that Greece indeed has ever been bred up in poverty; but she has had virtue withal improved by wisdom and supported by the vigour of the laws. And from the use she has made of this virtue, it is that Greece has alike preserved herself from the inconveniences of poverty and the yoke of subjection."

But the event will prove far otherwise. Luxury, while it unnerves the body, clogs the understanding and vitiates the taste. Thus poetry, under these circumstances, sickened, languished, and almost totally disappeared. But upon another principle we may also partly account for the state of things into which Greece plunged herself. Phocion, (340 A.C.) after Alexander had got himself acknowledged general of Greece, advised the Athenians to submit in these prudent words: "For (said he) till you can put yourselves at the head of Greece, I would have you the friends of those who are at the head." Again, Harpalus, one of Alexander's commanders, having in several respects failed in his duty, and dreading the resentment of his prince, fled with an immense quantity of treasure, which he had amassed out of the spoils of Asia. Athens was the place where he supposed that he could make a safe re-

treat: thither he went and conveyed his plunder with him, not doubting that since he came laden with wealth, he would be able to purchase friends.

In this he was not disappointed; for such was the fallen dignity of Greece, that most of the orators came flocking about him to tender their services, and to know the conditions he would offer. As for Demosthenes, his good sense engaged him to declaim openly against receiving a man who was little better than a thief, and therefore might involve the commonwealth in a war at once dangerous and unjust: but a few days after this, when the treasure was publicly brought on shore, Demosthenes was present, and took notice of the king's golden cup, whereupon Harpalus desired him to poise it and consider its weight, which he did, and then asked the price of it. To you, sir, said Harpalus, shall it come with twenty talents; on the night it was accordingly sent, and Demosthenes when called upon the next day in the assembly to deliver his opinion, shewed his neck, which was swathed round with several rollers, and made signs of his being unable to speak, on which some wit observed—"The orator has got a golden quinsy." As for Phocion, Harpalus too, well knew him to be a man of a different disposition, nor did he think of succeeding in his scandalous overtures to this general.

While Lysimachus,* Saleucus, Ptolemy,† and Sosthenes‡ held in turn the Macedonian kingdom, the Athenians remained free, but without making

* 300 A. C. † 290 A. C. ‡ 280 A. C.

any great figure. When the Gauls, under the command of Brennus, threatened the destruction of the Greeks in general, the Athenians for a time exercised their former magnanimity, and under their general Calippus effected glorious things; for then the common danger united all the Greeks, and even the King of Macedon himself. But these dangers over, and the affairs of Antigonus Gonatus,* the son of Demetrius, once in a prosperous way, the Athenians felt the weight of his power; for he, mindful of their treatment to his father, resolved to be avenged; and to make sure of them in future, he first wasted their territories, and afterwards closely besieged them. At last the Athenians, unable to hold out and unwilling to yield, made the best treaty with him of which their straitened conditions would allow: and they consequently became effectively his subjects, and were left as such to his son Demetrius.

The Achæans, however, once more felt that native glow of liberty which so honourably prompted them in former days, when Greece knew her own son by his patriotism; and then did Athens, assisted by the mighty genius of Aratus, feel a revival of that degree of liberty she affected to enjoy. For having prevailed upon Diogenes, the Macedonian governor, to give up three fortresses of Pyreum, Munichia, and Musæum, for one hundred and fifty talents, he advanced twenty of them himself, and then absolutely left the Athenians—having also the

* 260 A. C.

protection of the Achæans to watch over their liberty.

That patriotism which so eminently distinguished the Achæan league, “spent the last heroes of the Grecian name:” for after this period great was the corrupted and demoralized condition of almost all the states of Greece. And although a momentary gleam of liberty might spring upon the darkening face of affairs, it was but to expose more fully and to paint in a clearer light the ungrateful remembrance of that unworthy tribute thus paid to the authors of her pristine greatness.

The intestine dissensions of the Greeks tended greatly to relax her internal vigour, the effects of which were deeply felt in every attempt to recognise her former feature. The rising prosperity of Rome very sensibly affected the declining orb of Greece; for as the one nation advanced in glory, the other decayed.

In the republican times poetry was less esteemed, and in consequence the division of intellectual labour enlisted fewer men of genius in its service. For the evil days of Greece were come; the Greeks ceased to be a nation; the Athenians a people. Longinus* has, in a fine passage of melancholy beauty, observed this—where he deplores the loss of that spirit in herself which she but too lavishly infused into the heart of her fearless rival. She needs neither the pen of the eulogist, nor the sym-

* ‘Οι νῦν εἰκόκαμεν παιδομαθεῖς εἶναι δουλείας, τοῖς αὐτῆς ἔθεσι καὶ ἐπιτηδεύμασιν ἐξ ἀπαλῶν ἔτι φρονημάτων μονονοῦκ ἐνεσπαργανώνενοι, καὶ ἄγευστοι καλλίσου καὶ γονιμωτάτου λόγων νάματος· τὴν ἐλευθερίαν, ἔφε, λέγω· δίοπερ οὐδὲν ὅτι μὴ κόλακες ἐκβαίνομεν μεγαλοφυεῖς.

pathy of the historian, to describe the sorrows of her widowhood: we may with them of old say, "how are the mighty fallen," for she sunk to rise no more.

The restless spirit of Greece thus curbed from public affairs, wasted itself in petty intrigues. The orator also shared in the general degeneracy: he felt himself degraded, and he felt that he addressed a degraded audience. He who had stimulated the citizens to action, felt an irresistible coldness come over his efforts: he was in effect condemned to silence. Oh! worse than chains! as our own Milton expresses himself.

The muse, yea, her own muse, which had hitherto like a tutelar deity, protected this fairy land, fled; and of this clime of song and liberty scarcely a wreck remains, save in the verse of those who to the ears of dying time shall speak her praise.

GREEK CLASSIC WRITERS.

	B. C.
Aristophanes, comic poet	389
Anacreon, lyric poet	474
Aristotle, philosopher	322
Archimedes, mathematician and philosopher	200
Athenæus, philosopher	190
Demosthenes, orator	322
Diogenes Laertius, cynic philosopher.....	122
Dionysius Periegetes, poet.....	20
Dionysius Halicarnassus, historian	5
Æsopus, Phrygian philosopher.....	570
Euripides, tragic poet.....	407
Æschylus, writer of plays	456
Euclid, mathematician	200
Heliodorus, rhetorician	309
Hesiod, poet, &c.....	870
Homer, poet.....	850
Herodotus, historian	484
Hierocles, philosopher.....	480
Isæus, orator	320
Lycophron, poet and grammarian.....	276
Lucian, writer of dialogues	180
Lysias, orator	162
Musæus, poet.....	(early) uncertain
Orpheus, poet.....	ditto
Pindar, lyric poet.....	435
Plato, philosopher	340

Pausanias, orator and historian.....	170
Plutarch, philosopher and biographer	120
Sappho, poetess	600
Sophocles, tragedian	406
Theocritus, pastoral poet.....	262
Thucydides, historian.....	381
Xenophon, historian	360

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